

MUSICAL AMERICA

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CINCINNATI'S MAY FESTIVAL BRINGS NOTABLE EVENTS, WITH SUPERB SINGING BY CHORUS AND SUCCESS FOR SOLOISTS

Florence Austral, New Soprano, Achieves Triumphs in Brahms' "German" Requiem and Wagner Program—Edward Johnson Acclaimed for Singing of Difficult Part in Pierné's "St. Francis"—Other Artists Make Deep Impression in Bach's "St. John Passion"—Children's Chorus of 800 Voices Thrills Audience in First Performance of "Young America," Adapted from Flemish Work—Kelley and Stock Conduct Own Orchestral Compositions

CINCINNATI, May 11—With memorable additions to its long list of notable achievements, the historic May Festival, which has been in existence for fifty-two years, concluded its twenty-sixth biennial Saturday night with an all-Wagner program. Receipts and attendance for the six concerts of the series met expectations, and because of the high quality of the performances, this year's biennial has taken high place among those that have made these festivals internationally famous.

Viewed in retrospect, outstanding incidents were the American debut of Florence Austral, a soprano of magnificent vocal equipment and one likely to become an operatic idol as well as a star in the concert firmament; the thrilling singing of nearly 800 children in "Young America," and the beautiful work of the Festival Chorus in the Brahms "German" Requiem and Bach's "Passion of St. John," as well as in Elgar's "The Dream of Gerontius." Of these, the performance of the Elgar oratorio, which began the Festival, was described in last week's MUSICAL AMERICA.

ROCHESTER HAILS METROPOLITAN IN TWO GALA OPERAS

Highly Successful Tour Ends With Brilliant Performances of "Falstaff" and "Boris"—Cleveland Rejoices In Notable Array of Works

ROCHESTER, May 9.—The Metropolitan Opera Company closed its spring tour here with two performances, "Falstaff" on May 6, and "Boris Godounoff" on May 7, again thrilling Rochester with its splendid production, all-star casts and magnificent singing. The Eastman Theater was filled to the doors on both occasions. The two operas formed an interesting contrast in story, mood and treatment, and in each case the audience showed great enthusiasm.

Antonio Scotti, for his genial and masterly portrayal of the rôle of *Falstaff*, was given many curtain calls, as was Lawrence Tibbett as *Ford*. Other leading artists were Lucrezia Bori, Queena Mario, Kathleen Howard, Marion Telva, Angelo Bada, Armand Tokatyan, Giordano Paltrinieri and Adamo Didur, all of whom proved popular. Tullio Serafin, conductor, won plaudits for his excellent work with the orchestra.

"Boris," with Feodor Chaliapin in the title rôle, was deeply impressive and the big Russian bass was recalled a number of times. Jeanne Gordon was a lovely *Marina*, and her scene with Ralph Errolle as *Dimitri* was exquisitely done. Kathleen Howard, Angelo Bada, Louise Hunter, Ellen Dalossy and José Mardones sang with impressiveness and authority. Gennaro Papi conducted.

The audience on both nights represented the best in every sense that

The work of the soloists, throughout, was of a high order, and there was also much of interest in the orchestral numbers, especially the first performances here of Edgar Stillman Kelley's "Pit and the Pendulum" and Frederick Stock's "Symphonic Variations on an Original Theme," with the composer conducting in each instance. The chorus, however, always the glory of the Festival, was again the supreme factor in the biennial's success, and the chief individual honors went to the Festival conductor, Frank van der Stucken, for the manner in which he sustained the very highest traditions of the biennials in his training and leadership of the ensemble. Credit also must be given Alfred Hartzel, who achieved superb results with the children's chorus, and John J. Fehring, conductor of the Schola Cantorum. These two labored unceasingly to aid Mr. van der Stucken, who has been in Cincinnati since Octo-

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PLAN MORE MUSIC FOR N. Y. PARKS

Opera, Symphony and Band Events Announced by Berolzheimer

Concerts, band, symphonic and opera performances on a magnitude and order of excellence never before attempted in New York City will be given by the City of New York this summer.

City Chamberlain Philip Berolzheimer, chairman of the mayor's committee on music, announced this week the elaborate program.

"Aida" will be given Aug. 1, "Pagliacci" and "Cavalleria Rusticana" on Aug. 5, "Faust" on Aug. 8 and on Sunday, Aug. 9, massed bands and choruses will perform. These foregoing events will be given at Ebbets Field, Brooklyn, free to the public.

In making his announcement, Chairman Berolzheimer stated the position of the city, that the municipality would not

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GUIOMAR NOVAES

Brazilian Pianist, Who Has Gathered an Enthusiastic Following in Her Seven American Tours Within the Last Decade. Mme. Novaes Will Play Again in Europe Before Returning for Another Visit Next December. (See Page 32)

NATIONAL MUSIC WEEK WIDELY CELEBRATED

NATIONAL MUSIC WEEK is over for another year. Many talented young musicians throughout the country are the proud possessors of gold medals, and orchestras and choruses are the new owners of silver cups, won during the period from May 3 to 9. The benefits of music week have been far-reaching, having run the gamut from aiding American composers to raising funds for crippled children. It has carried music into factories and prisons. One of the inevitable results foreseen is an internationalization of the movement.

Music week had its sixth celebration in New York this year, and many events of unusual interest took place. The Inter-racial festivals, held on Monday and Tuesday evenings of last week in the International House on Riverside Drive, under the auspices of the Foreign Born Department of the New York Music Week Association, brought novel programs. Following the prologue by Haroldine Humphreys, a musical program of eleven different nations was given. A Sioux Indian, the Negro Choir of Hampton Institute, Spanish dancers accompanied by guitars and mandolins, the Ukrainian Children's Chorus and Hungarian Rhapsodies and folk songs comprised the first half of the entertainment. Equally colorful and varied was the second part, devoted to East Indian fantasies, classical ragas, Kash-

miri folk songs, Lithuanian music by the Lithuanian Singing Society of Brooklyn, and Irish, Scotch and Hebridean songs by other groups.

After the success of the initial festival evening, the audience of the following night was increased to twice the size

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SPARTANBURG HOLDS BRILLIANT FESTIVAL

Noted Soloists Give Programs of Three Days

SPARTANBURG, S. C., May 9.—The thirtieth Spartanburg Music Festival on May 6, 7 and 8 was an outstanding success, both musically and financially.

The opening concert on "Choral Night" included the singing of Handel's "Messiah" by the Converse College Choral Society of 350 voices, assisted by Lillian Gustafson, Augusta Lenska, Rhys Morgan and Fraser Gange. The Philadelphia Festival Orchestra furnished the accompaniment. Dr. F. W. Wodell, director of the festival, was the conductor of the evening. The soloists were highly fêted.

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American Women Composers Hold Meet

Washington Event Brings Premières of New Native Works

WASHINGTON, May 9.—The four days' conference and music festival held here by the Women Composers of America, during the week of April 27, was an important event for native music. Another conference is planned here next April.

Secretary of State Frank B. Kellogg and Secretary of the Navy Curtis D. Wilbur, presided at the Festival Concerts of April 30 and 29, respectively. Each was introduced to the American Women Composers and the audience, by Mrs. Harry A. Coleman, the national president of the League of American Pen Women, under the auspices of which the Composers gathered. Secretary Wilbur told of the part music is playing in the United States Navy.

McCall Lanham of New York presided at the first of the festival concerts at the City Club, introducing each composer.

Odell Whipple, of the E. F. Droop Company's Music House, made an address at the music fair, held every afternoon at that store, with the composers present, to participate in informal programs of their music.

Native Works Given

The first festival program given at the City Club included the Trio for violin, cello and piano of Elizabeth Merz Butterfield of Jamestown, N. Y., played by Miss Merz, violinist; and the composer at the piano. The Sonata in D Major for violin and piano by Mary Howe of Washington was played by Henri Sokolov, violinist, and Miss Howe



Brooks Studio.

A Group of Visitors to the Conference. Left to Right: Front Row, Phyllis Fergus, Chicago; Francis Marion Ralston, Los Angeles; Ulric Cole, Los Angeles; Helen Sears, Chicago; Agnes Hope Pillsbury, Chicago. Second Row: Mary Howe, Washington; Mrs. H. H. A. Beach, New Hampshire; Gena Branscombe, New York; Elizabeth Merz Butterfield, Jamestown, N. Y.; Karolyn Wells Bassett, Briarcliff Manor, N. Y.; Ethel Glenn Hier, New York; Virginia Roper, Norfolk; Harriet Ware, New Jersey; Jessie E. Benham, Washington; Louise Souther, Massachusetts

at the piano. "The Highwayman" of Alfred Noyes, set to the music of Phyllis Fergus was read by Katherine Tift Jones and played by Miss Fergus, whose "Radiance" and "Day Dreams," scored for speaking voice, singing voice, two violins and piano, formed a novel combination, as performed by Katherine Tift Jones, and Dorothy Wilson, reader and singer, with Miss Fergus at the piano. A Concerto and Prelude and

Fugue in C Minor for two pianos by Ulric Cole, Los Angeles, played by the composer and J. Ervin Stenson, was brilliant.

Gena Branscombe's Sonata in D Minor, for violin and piano, was played beautifully by Julie Ferlen of New York, with the composer at the piano. Warren L. Terry, tenor, sang Mary Turner

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Friends of American Music Award Three Prizes

BALTIMORE, May 9.—Announcement made through the Friends of American Music, Kansas City, Mo., states that two Baltimore composers have been awarded honors in the competition open to citizens of the United States. Gustav Strube won two of the prizes, one of \$1,000 for a Concerto for Violin with orchestra, and another of \$400 for a Scherzo for String Quartet, with the title "Arlequinade." Theodore Hemberger, another Baltimore composer, won a prize of \$400 for his entry in the chamber music division. The judges were Henry Hadley, Rubin Goldmark and Chalmers Clifton of New York. The Friends of American Music was founded by N. de Rubertis, conductor of the Little Symphony of Kansas City. Mr. Strube is the conductor of the Baltimore Symphony Orchestra and teaches harmony and composition at the Peabody Conservatory of Music. Before coming to Baltimore Mr. Strube was long associated with the Boston Symphony as assistant conductor. Mr. Hemberger was concertmaster of the Karlsruhe Symphony before coming to America to take charge of a choral organization at Scranton, Pa. Later he became associated with the Peabody Conservatory, but resigned to devote himself to composition.

NEWARK MAY FOUND FESTIVAL ORCHESTRA

Project for New Ensemble Advanced—Notables Heard in Programs

By Philip Gordon

NEWARK, May 9.—The eleventh annual music festival came to a close on Wednesday evening, May 6, with the announcement by Spaulding Frazer, president of the Festival Association, that an effort would be made to establish a festival orchestra of talented amateurs, so as to avoid any such contretemps as occurred during the present concerts, when the musicians' union ordered the orchestra not to play on the eve of the first concert. The establishment of an orchestra, if found feasible, will be a step toward making the festival an event of greater local interest.

The first of the three concerts was reviewed in the last issue of MUSICAL AMERICA. The second program, on Tuesday evening, brought forward Rosa Ponselle, soprano; Kathryn Meisle, contralto, and Lucille Svet Katchen, Newark pianist. Both singers were at their best, and the audience demanded one encore after another.

Miss Meisle sang no less than three extra numbers after her last aria, "Ah, Mon Fils," in which she made a profound impression. Miss Ponselle, who has been heard here before, sang the famous "Suicidio" aria and the equally familiar "Ah, Fors' è Lui." Mrs. Katchen played a group, ranging through Bach, Chopin, Brahms and Liszt. Applause was especially vigorous after Liszt's Sixth Rhapsody, and the young pianist added an extra selection.

Percy Grainger, pianist, and Florence Macbeth, soprano, divided the honors on the last evening of the festival. Mr. Grainger played two groups, mostly his own transcriptions, delighting the audience so greatly that he was obliged to play six encores. Miss Macbeth sang the Polonaise from "Mignon" and the Mad Scene from "Lucia," the latter given in costume.

The Festival Chorus and the Montclair Orchestra performed at both concerts. Among the choral numbers was "Dark Hills," composed by Spaulding Frazer, president of the festival association. Mr. Frazer was called to the stage to acknowledge the applause.

Mischa Elman and Helen Katten Wed
SAN FRANCISCO, May 9.—Mischa Elman, violinist, and Helen Frances Katten were married here on May 6 at the home of the bride's parents, Mr. and Mrs. Simon Katten. Mr. and Mrs. Elman will leave in a few days for New York and sail for a honeymoon trip to Europe.

SPRINGFIELD FORCES GIVE ANNUAL EVENT

Boston Festival Orchestra and Noted Soloists Aid Chorus of 300

SPRINGFIELD, MASS., May 9.—The Springfield Music Festival was opened on May 8 in the Auditorium, with a performance of Elgar's Oratorio, "King Olaf." The Festival Chorus of 300 voices under John J. Bishop, the Boston Festival Orchestra and Jeannette Vreeland, soprano; Allen McQuhae, tenor, and Lawrence Tibbett, baritone, participated. Barring a few moments of uncertainty in the choral contribution, owing to an insufficient number of rehearsals, the oratorio as a whole was well done, all of the soloists being in excellent voice. Especially popular with the audience for their excellent singing were Miss Vreeland and Mr. Tibbett, while Mr. McQuhae won much applause.

On Saturday afternoon the second

Beethoven Association Gift for Congressional Library

THE Music Division of the Library of Congress, of which Carl Engel is chief, has announced that the Beethoven Association of New York at its last executive meeting unanimously voted "to donate \$1,000 to the Library of Congress, our National Library, for the increase of its collection of important autograph chamber music and orchestra manuscript scores by the classic masters within the sphere of interest of the Beethoven Association."

Another recent donation of considerable importance was that of the Victor Talking Machine Company. It consisted of an Art-Victrola and a collection of over 500 records which the Library was allowed to choose. Both gifts are significant as proofs of confidence in the aims and possible service of the Library.

concert was given by the Boston Festival Orchestra under Emil Mollenhauer, with Germaine Schnitzer, pianist, as soloist. Mme. Schnitzer played the E Flat Concerto of Liszt with beauty of tone and polished technique, which were also in evidence in a group of solos by Chopin, Staub and Liszt. The orchestral numbers were the Third "Leonore" Overture of Beethoven, the "Unfinished" Symphony of Schubert, and "Carnival in Paris" by Svendsen.

The third and last concert, on "Artists' Night," included Marguerite d'Alvarez, contralto, who was heard in the "Mon coeur" aria from "Samson and Delilah," the "Habanera" from "Carmen" and a group of songs with piano, and Mr. Tibbett, who sang the "Evening Star" aria from "Tannhäuser" and the Prologue to "Pagliacci." The Boston Festival Orchestra, under Mr. Mollenhauer, played the "Ballet Music" from the "Queen of Sheba" and Chabrier's "España" Rhapsody, and the Festival Chorus, under Mr. Bishop, sang the Easter Chorus from "Cavalleria Rusticana" and the "Hallelujah" Chorus from "The Messiah," with a fine body of tone and balance. The soloists met with an unusually warm reception and were compelled to give encores.

The audiences throughout the Festival were unusually large and enthusiastic, calling conductors and soloists for numerous recalls. At least 3,000 subscribers were present, filling most of the available space in the hall.

National Concert Managers' Association to Meet in Chicago Next Month

The annual meeting of the National Concert Managers' Association will be held at the Edgewater Beach Hotel in Chicago, on June 14, 15 and 16, according to an announcement just sent out by Margaret Rice, secretary of the organization. It is expected that managers from all over the United States will be present to discuss the various aspects and problems in the concert field.

TO PUBLISH NEW MUSIC

Society Chooses Three American Works for Early Publication

Three new compositions were chosen at the recent meeting of the board of directors and the advisory committee of the Society for the Publication of American Music for early publication. These are Sonata for Harp and Piano by Carlos Salzedo of New York, Piano Trio by Frederic Ayres of Colorado Springs and Sonata for Piano and Cello or Viola by Aurelio Giorni of New York. The works will be printed and issued to members on or about Oct. 15.

Seven compositions were originally recommended for hearing by the judges.

Mrs. John F. Lyons Nominated for \$5,000 "Pictorial Review" Award

FORT WORTH, TEX., May 12.—Mrs. John F. Lyons, president of the National Federation of Music Clubs, has been nominated for the \$5,000 award annually given by the Pictorial Review of New York for the most distinctive achievement by an American woman during the year. The nomination was made by the Harmony Club of Fort Worth and the Texas Federation of Music Clubs.

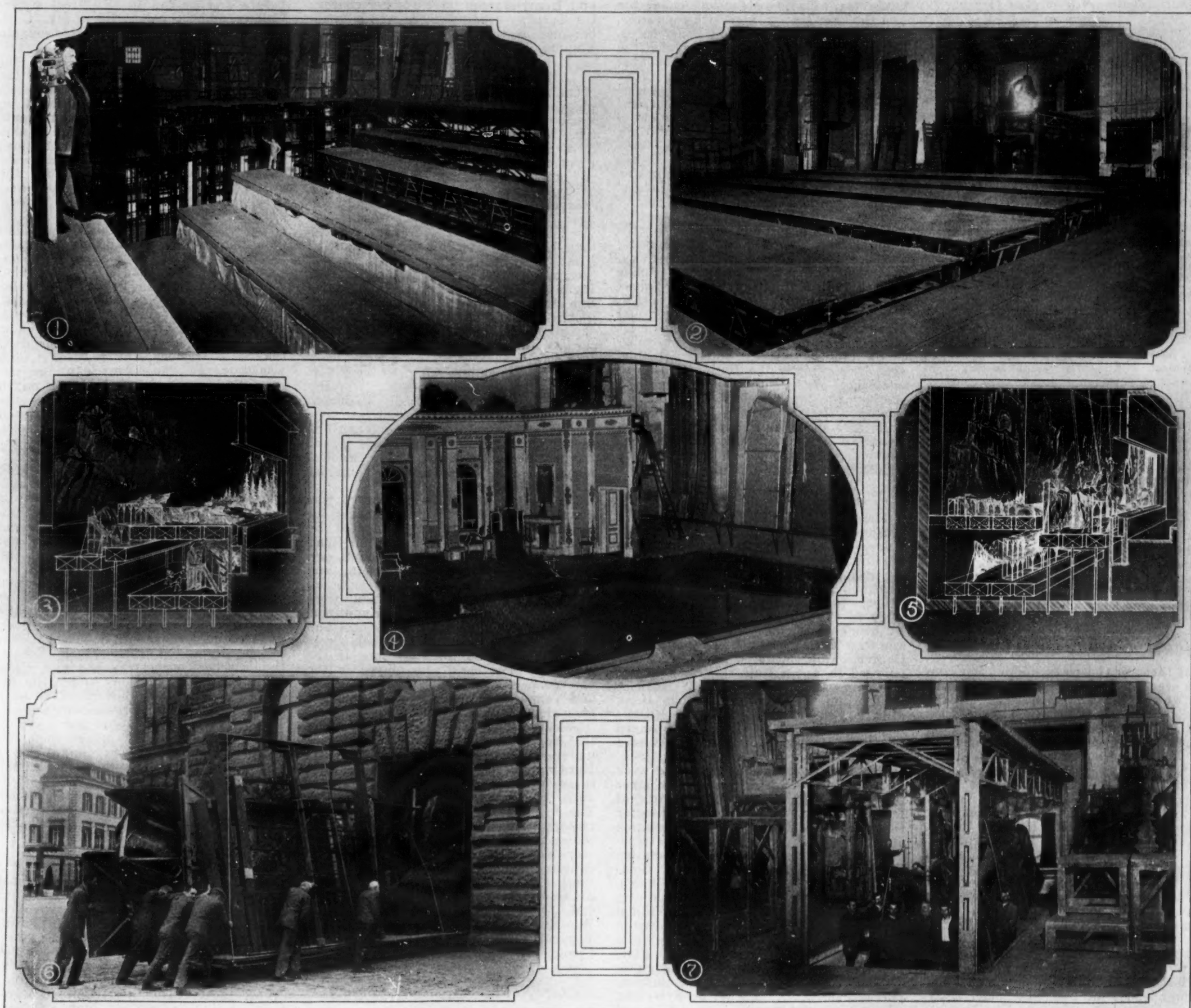
Van Grove Opera to Be Given Première by St. Louis Civic Company

ST. LOUIS, May 9.—The first performance anywhere of the short opera "The Music Robber," with a score by Isaac Van Grove, assistant conductor of the Chicago Civic Opera, and a libretto by Richard L. Stokes, music critic of the St. Louis Post Dispatch, will be given by the Municipal Opera Company this summer. The work is based on an episode in the life of Mozart. The work was recently announced for performance by the opera school of the Chicago Musical College, under Mr. Van Grove's leadership.

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Revolutionizing the Art of Grand Opera Production



MECHANICAL MARVELS OF THE DRESDEN OPERA

1. Six of the Seven Stage Sections at Different Heights, to Which They May Quickly Be Raised and Lowered; the Man at Left Is Standing on Normal Stage Level. 2. A Side View of the Sections, Which May Be Slid Backwards or Forwards, as Well as Lowered to a Depth of Thirty-six Feet and Raised with the Scenery Set Up. 3. Diagram Showing How One Setting Is Sunk Out of Sight, While a Second Is Carried Forward to Cover the Spot Where It Stood. 4. Scenery for a Rococo Drawing-Room Being Swung Forward into Place to Take the Position Vacated by Another Sunken Interior Set. 5. Diagram Showing the Seven Stages Arranged with the Scenes for Wagner's "Rheingold." In Order to Promote Quick Changes, the Scenes Are Set Up Before the Performance. 6. Scenery Being Loaded from the Street Upon a Car Which Runs into the Theater on Tracks. 7. How the Car May Be Lifted to Any Height on a Special Elevator Within

By **HIRAM BLAUVELT**

MANY have speculated what would happen if a competent engineer with an understanding of theatrical problems were to have the building of a new theater entirely after his own ideas and construction. It has seemed strange that no mechanical genius has chosen the stage for his province, and wrought miracles thereon. Perhaps such a man has existed without the necessary money to carry out his projects, but more often money aplenty has been begging for the proper man to use it.

In Dresden, happily, the combination has been available. Just as among other nations, it was the policy of the German Government to subsidize the theater and opera very heavily during the weary war years, in order to hearten the people at home and lighten their anxiety. By good chance, the technical director of

the Dresden Opera, Max Hasait, a Czech by birth, was a brilliant stage engineer. Hasait was able, talented, and thoroughly familiar with the problems of the stage and theatrical producing. He had long fostered ideas, sheer in their originality, of a general reconstruction of the stage.

Suddenly, as a result of the Government's funds mentioned above, he found himself able to build from his dreams. It was the chance of a lifetime. Then appeared during the short course of four years a series of remarkable stage inventions, devised by him.

Invented Novel Movable Stage

Hasait first eliminated one of the chief difficulties of all theaters, the slow changing of scenes. Every producer has found this a problem, more so when he is producing pieces like the Wagnerian operas, which require such large and ponderous scenery. The revolving circular stage with the next scene already set at the back so that it can

be turned around in a short time had been proved unsatisfactory, because of its great limitations.

Hasait invented the "movable" stage. He divided the large stage of the Opera into seven parts. Then by blasting 100 feet into the old stones and masonry of the original Opera House, which was built in the ancient time of the Saxon Kings, he made each one of these seven stages a hydraulic lift, each movable both up and down separately and independently from the six others.

These individual stages, which can be sunk thirty-six feet below the level of the footlights, have made a practically instantaneous change of scene possible. For instance, supposing the scene for the first act is set on one, two or three of the front stages, the scene for the second act is set on two or three of the stages behind the first, while the third act is set behind the second.

When the play has run its first act, the stages upon which the set stands sink out of the way, and the scenery for the second act moves forward over the empty space. In turn, when used, the second set sinks, and the third act scene moves up and takes its place.

It is all very simple. The scenes can be set before the performance, and are

ready before the play begins. Thus, all the hard work attendant with scene shifting is materially reduced, and action does not drag in the sight of the audience.

May Revolutionize Stagecraft

The sinking and rising stage, at the same time shifting backward or forward, is one of the greatest inventions of the day. With such a flexible stage, the art of producing will leap forward with huge bounds.

Some of Hasait's most important inventions have been in stage lighting. He has made much use of a creaseless canvas cloth called the "cyclorama," which hangs in a semi-circle at the back of the stage. Upon this perfectly white background, he throws a multitude of colored lights at will, even sending a procession of live fluffy clouds across a blue sky. Some of the things which he does with lights are truly miraculous.

For some time the old popular phrase "in the limelight" has been incorrect. Now its sister phrase, "the glare of the footlights" is passé. Footlights no longer glare; Hasait avoids this by making mirrors reflect their indirect

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Nation Raises Voice in Song During Annual Music Week

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of the first, an unusual northern European program being the attraction. Swedish, Belgian, French and Dutch artists vied for superiority. Among those taking part were Catherine de Vogel, Lunie Nestor, Jacques Cartier, Ada Synaiko, Mrs. Johannes Hoving, who conducted the Children's Clubs in Swedish Folk Songs; Mr. Mehrabian, who conducted the Armenian Choir; Clifford Vaughan and the Savine Orchestra, Elie Stazak, Alfred Gietzen, Eustace Wyatt, Horace Britt, Ruth Muzzy Conniston, the Finnish Mixed Chorus, the Scandinavian Workingman's Society, the Swedish Male Chorus and Folk Dance Society and the Polish Corps de Ballet. Also Jean Theslof, the Finnish Folk Dance Society, Mme. Lydia Nelidova, Mr. Shevchenko and the Russian National Choir, conducted by Rev. Constantine Buketoff with Prof. M. M. Fiveisky at the piano. The success of the festival is due to Dr. John Finley, chairman, and Lewis Richards, director of the presentation.

Three winners shared the \$100 prize offered by William Knabe & Company in the music memory contest held on Tuesday afternoon, May 5, in Town Hall, each guessing five out of the eight unnamed piano numbers played by Erwin Nyiregyhazi. The first prize of \$50 was awarded to L. Elliott; second prize of \$25 to Mrs. Sasha Culbertson, wife of the violinist, and the third prize, also of \$25, to Masia Molelevska. Out of an audience of 1200 persons, sixty-four competed, and the majority of these submitted very intelligent criticisms. The announced program included works of Dohnanyi, Liszt, Tchaikovsky, Chopin, Bach, Glazounoff and Moussorgsky.

Interborough Contests Interest

All through the week elimination contests were held in Town Hall and about 250 young musicians, finalists in the interborough series in which 10,000 took part, participated in the notable final concert which came in Carnegie Hall on Thursday evening, May 7. The judges included many eminent figures in the musical world. Violinists were judged by Leopold Auer, Franz Kneisel and Efrem Zimbalist, and pianists by Serge Rachmaninoff, Harold Bauer, Leopold Godowsky and Ernest Hutchinson. Alma Gluck, Yeatman Griffith and Joseph Regneas chose the winning singers, the last two serving instead of Sophie Braslau and Oscar Saenger, who were unable to come.

Adjudicators for band and orchestra were Philip Egner, bandmaster of the United States Military Academy at West Point; Rudolph Ganz, conductor of the St. Louis Symphony, and Fritz Reiner, leader of the Cincinnati Symphony.

Among the winners were Doris Trotman, a Negro dramatic soprano, who scored an unusual ovation; Sylvia Miller, lyric soprano; Hannah Klein, pianist, one of the successful competitors of 1924, who defeated Louise Talma by a close margin, and Norman Plotkin, youngest boy pianist. Max Hollander and Milton Feher won the violin honors and the Manhattan Hebrew Orphan Asylum Band was declared victor, along with Adelphi Academy School Chorus, of the group contestants.

A single contesting organization in its class was the orchestra of Brooklyn's Sunshine Home for the Blind, conducted by Maude Tollefsen, who led the players upon the stage to play the intermezzo from Mascagni's "Cavalleria Rusticana." The Norwegian Christian Male Chorus won the silver medal. Emily Deitsch was the successful coloratura artist, and Walter Preston won the baritone solo by his fine interpretation of Mendelssohn's "It Is Enough," from "Elijah" and Deems Taylor's "Captain Straton's Fancy."

Other New York Activities

The National Association of Organists, in cooperation with the American Guild of Organists and the Society of Theater Organists, held its fourth annual festival in Wanamaker Auditorium during music week. Concerts and divers entertainments were given each afternoon, free to the public, and were largely attended. In honor of the public and parochial school students of New York, the Capitol Theater presented, under the direction of S. L. Rothafel, a gala performance by the Capitol Grand

Orchestra, David Mendoza conductor and Graham Harris, associate conductor, and the Capitol artists and ballet corps. This marks the fifth year in which the theater has been the scene of the final music week events. The New York Music Week Association presented trophies to the winners of orchestral prizes. The successful groups were Public School 93, Queens, Galvani High School, Stuyvesant High School, Wadleigh High School, Washington Irving and the silver cup for mixed orchestras is still to be awarded, since the judges' marks resulted in a tie between Erasmus and Evander Childs.

Other winners announced at the Capitol Theater on Saturday morning included those successful in the choral contests. Among these were Public School 105, Manhattan; Public School 103, Manhattan; Public School 137, Brooklyn; Public School 61, Bronx, and Newtown High School. Some of the most musical singing of the week, according to the judges, was that of the parochial schools, especially the Junior Chorus of the School of the Blessed Sacrament and the Senior Chorus of St. Thomas the Apostle. Both of these were prize winners, announced at Public School 27 on Saturday afternoon, together with the winner of the Action Song Cup, won by Public School 21, Manhattan.

Cup and Medal Winners

The final awards of the New York Music Week Association were made in Town Hall on Saturday afternoon, when the following groups received the highest ratings: Public School 93, Queens; Erasmus Hall, Greenwich House Music School, the Choral Club of Flushing, Lady of the Miraculous Medal Church, Bushwick Methodist Episcopal Church and the Girls' Choir of St. Michael's Church. Gold medal winners were announced in Town Hall, the High School of Commerce and the United Charities Auditorium, as follows: Stephen Hero, Milton Feher, Anna Storch, Rosalie Rauner, Walter Coleman, Leonard Portnoy, Evelyn Young and Richard Fawcett.

The fact that this year's music week in New York eclipsed that of any other year is due to the untiring efforts of Isabel Lowden, president and director the New York Music Week Association and Nellie Hughes, secretary and treasurer. Other members of the association include George Cromwell, Albert Goldman, Thomas Leeming, Morgan O'Brien, Jr., Ray Palmer and Felix Warburg, incorporators; Martin Conboy, William Johns, Ralph Jonas and Arthur Somers, advisory committee; Morse Cartwright, Nelly Hughes, Alfred Human and Florence Jewell, directors; Laura Sedgwick Collins, field director; Esther Carples, publicity director, and W. J. Sylvester, advertising manager.

Boston Has Big Celebration

BOSTON, May 11.—Boston's Music Week was arranged by the Civic Music Festival Committee, under the executive direction of Mrs. William Arms Fisher. There were special sermons and music in many churches, and at Symphony Hall the International Music Festival was given on Sunday, including competitions between male and mixed choruses.

In the former the Dutch chorus, F. W. Stuart, Jr., leader, won first prize; the Swedish chorus, Carl A. Hulten, leader, second, and the Danish chorus, under Paul M. Paulsen, third.

In the contest of mixed choruses the German chorus, under Herbert J. Jenny, won first prize; the French chorus, under Mme. Marie Flore Pruneau, took second prize; and the third prize was won by the Armenian chorus under Suni Mirzoeff.

Judge Frederick P. Cabot presided and judges were Dr. T. A. Davison, Frederick S. Converse and T. W. Surette. For each contest there was a first prize of \$250, a second of \$100 and a third of \$50. Jean Bedetti, cellist, gave solos between the contests and at the end a Chinese chorus, under Grace Wong, sang several songs and Theodore B. Tu sang Chinese folk-songs.

During the week there were many band concerts and free special lectures on music by Mr. Ballantine, Dr. Davison, Mr. Hill and Mr. Heilman at Harvard.

On Monday evening there was a concert in Steinert Hall, in which Anis Fuleihan, pianist-composer, and Jessie Hatch Symonds, violinist, took part. On Tuesday afternoon the same musicians

and Henri Marcou gave another concert. On Tuesday evening there was a music banquet at the Chamber of Commerce Banquet Hall.

"Musical Mosaics" Given

On Wednesday evening one of the most pleasing and original features of the week was given in the Fine Arts Theater. Mrs. William Arms Fisher devised a series of "Musical Mosaics," in the form of incidents in the lives of great composers. Catherine S. Swett wrote the book, Herbert Jackson was the coach, Harold F. Lindergren the stage manager, and the production was supervised by E. E. Clive. T. Francis Burke took the part of Palestrina. Richard Platt was Bach; Florence de Napoli, Mozart; Hayes Sturges, Beethoven; Richard Appel, Schubert; Jesus Maria San Roma, Chopin; and Berthe Braggiotti danced. Others who assisted in the production were Mrs. Wyman Whittemore, soprano, Courtenay Guild; Eugenia B. Frothingham; a string quartet, consisting of Emmanuel Zung, Henry Piller, Boaz Piller and Walter Poole; Dorothy Peterson, soprano; Joseph Lautner, tenor, and Lucius Elder, baritone. The Eighteenth Century Symphony Ensemble, under Raffaele Martino, played incidental music, and the "Musical Mosaics" was repeated on Thursday afternoon and evening.

On Friday afternoon a concert was given by the choir of the Perkins Institution for the Blind, conducted by Edwin L. Gardiner. The Vannini Symphony Ensemble, Edith Matthews, soprano; Antonio Martone, tenor, and Walter Kidder, bass, assisted.

Massed Band and Orchestral Conclaves were given on Saturday at the Boston Arena. There was a school and junior band section, under D. M. Cook, which played on Boston Common in the morning. The band also played in the afternoon in conjunction with the school and junior orchestras in a concert arranged by William C. Crawford.

A concert of folk-songs was given by the Negro Choristers of seventy voices under Edward Hammond Boatner in Huntington Hall. At Symphony Hall there was an ensemble choir concert under the direction of Thompson Stone. The committee and cooperating choir directors consisted of Augustus D. Zanzig, chairman; Earl Harper, executive secretary; Henry Gideon, John A. O'Shea, Leland A. Arnold, John P. Marshall, Raymond Robinson, Thompson Stone, Everett E. Truette, Elmer Wilson, Mrs. Russell T. Hatch, E. R. Sircom, W. G. Hambleton, E. L. McArthur, James R. Houghton, Robert H. Bryden, Francis W. Snow and Arthur M. Phelps.

HENRY LEVINE.

Chicago Clubs Sponsor Programs

CHICAGO, May 9.—As the initial celebration of Music Week here the Chicago Federation of Women's Organizations, which is sponsoring the activities of the week, gave a May Breakfast and artists' revue in the Cameo Room of the Morrison Hotel Monday noon. Mrs. Edward S. Bailey, president; Mrs. Thomas Philip Casey, program chairman, and Mrs. Ora Lightner Frost, general chairman, presided.

The honor guests included Margie McLeod, Louis Mann, William Collier, Edward Moore, Karleton Hackett, Maurice Rosenfeld, Glenn Dillard Gunn, Herman Devries, Mrs. Florence French, Jeannette Cox, René Devries, Charles E. Watt, Henry Purmort Eames and Eugene Stinson.

The program was given by Elizabeth Stokes, Robert Dunweg, Stella Wrenn, Joel Lay, Ebba Frederickson, Fred Wood, Edith Frost, Harold Morris, Annette Bauman, Kathleen Morris and Emily Severin Bloom.

Every day at noon programs were given in Kimball Hall by the Friends of the Aged. Many contests comprised the events of the week, including a popular essay composition on "What Music Means to Our City." Among those responsible for the success of Music Week here are Mrs. Ora Lightner Frost, Mrs. Edward S. Bailey, Mrs. Thomas Philip Casey and an enthusiastic committee.

Sacramento Has Many Concerts

SACRAMENTO, CAL., May 9.—Sacramento's fifth annual Music Week opened with special programs in twenty-one churches, a concert of Sacramento com-

posers and artists in the Crocker Art Gallery, under the direction of Mrs. C. B. Frantz, and a concert by the Sacramento School Band in McKinley Park.

Among the 381 programs listed for the week, outstanding events were the concert of all nations, under the direction of Mrs. Warrin B. Haughwout, in Dreamland Auditorium; the Sacramento Women's Christian Temperance Union musical tea in the Governor's mansion; the combined Sacramento department stores in Masonic Temple, under the direction of Mrs. Walter Longbotham; the organ-orchestra recital of the Senator Theater's Music Masters, under the direction of Geni Severi; Ella G. Marshall directing the Ethel Lansdale Veterans in Memorial Hall; inter-community concert at Fair Oaks and the special band concert at the Folsom Prison, both under the direction of Mrs. Harriet Camden.

The exhibit of music literature in the stores was under the direction of Florine Wenzel. At the Flower Show, held at the State Armory, the Saturday Club was awarded the silver cup for the largest and most artistic basket of mixed flowers. This basket was part of the Women's Council exhibit, which captured the prize of \$25. FLORINE WENZEL.

Providence Organizations Appear

PROVIDENCE, R. I., May 9.—Music Week in Providence, arranged under the auspices of the Rhode Island Federation of Music Clubs, of which Mrs. Caesar Misch is president, opened with special musical programs in many of the churches, not only in Providence but throughout the State. Celebration opened with a "composers' evening" brought forward much vocal and instrumental music by Rhode Island composers. A talk on the significance of Music Week was given by Hans Schneider, with a special recital in the Hans Schneider Music School. Public school orchestras and glee clubs made their contributions under the direction of Walter H. Butterfield, director of music in the Providence schools. Music by Negro composers was given in Mrs. Caesar Misch's music room on Thursday evening. An evening of choral music was the final event, given by the Providence Festival Chorus, John B. Archer, director; the Verdandi, Oscar Ekeberg, director; the Einklang, Gustav Saake, director, and the Norman Chorus of Attleboro. N. BISELL PETTIS.

Hartford Singers Give "Faust"

HARTFORD, CONN., May 9.—National Music Week was celebrated in Hartford principally by the Hartford Oratorio Society's appearance in Foot Guard Hall on May 5. Gounod's "Faust" was given in concert form, with a chorus of 200 voices, assisted by the Boston Festival Orchestra and Marie Sundelius, soprano; Helena Marsh, contralto; Colin O'More, tenor; William Gustafson, bass, and Norman Jolliff, baritone. A most creditable performance was given under the direction of Edward F. Laubin. The afternoon rehearsal was open to the students of the upper grades in the grammar

[Continued on page 40]

Chicago Opera Deficit Costs Guarantors \$399,275

CHICAGO, May 12.—The cost of the Chicago Civic Opera season just closed to guarantors has been the heaviest since the reorganization three years ago. They were called upon this year for eighty per cent of their guarantees—\$399,275—as compared with sixty-five per cent in 1924. Samuel Insull, chairman of the board of directors, in his annual report, blames the deficit on business depression, which has hit amusement enterprises generally. Seat sales and other sources of income for the season just closed netted the company about \$1,469,000. The expenses were about \$1,865,000. Despite the deficit, Mr. Insull predicts a brilliant repertoire for next season, and states that a fund to build a warehouse has been subscribed.

Paris Savant Denies That Vocal Cords Make Music

PROFESSIONAL rivalry between two leading tenors or sopranos has not been unknown, but it is rather disturbing to think that the time may be close at hand when giraffes will vie with prima donnas and *Dinorah's* goat will walk off with a diva's honors! Perhaps it may be possible to make an opera of "Noah's Ark," "Alice in Wonderland," "Black Beauty" and other choice plots, in which the principle rôles will be taken by animals! A recent statement made at the Paris Sorbonne concerning the source of voice production has landed as a bomb amid the prominent vocal teachers of New York. Prof. Henri Frossard, it seems, has announced a thesis that the vocal cords do not produce sound.

"Sound is caused in the throat," says Professor Frossard, "not by vibrations of the vocal cords, but by vibrations of the air in the cavities beside them. Recent observations on persons who had lost their vocal cords by operations or wounds are said to have established that when the cavities in question and the muscles and the cartilages of the larynx were intact, patients were able to speak aloud and intelligibly. A similar theory was advanced one hundred years ago by Professor Savart."

After centuries of instruction centered about the importance of the vocal cords it is disconcerting to the poise of the teacher to have his theories attacked from across the ocean by a scientist. The result has been a heated discussion of the question in musical circles of New York.

Oscar Saenger, New York voice teacher, is among those who controverts Frossard. "One scientist will insist that the voice is a string instrument," he says. "Then another compares it to a reed. Now there appears an idiosyncratic soul who denies its resemblance to either and makes of it a windy, gaping canyon, a subway passage, or at best an ocarina! I am under the impression that the great Garcia, who taught until he was a hundred years old, had a far more plausible proof of the importance of the vocal cords than Professor Frossard."

Laryngoscope Tests

"It was he who invented the laryngoscope, which pictured the vocal cords in action. Through this instrument it has become the accepted idea of scientists and vocal teachers that the breath through the glottis, opening between two vocal cords, sets them in motion to produce sound, which is reinforced by the resonating cavities, such as the mouth, pharynx and nose. The air waves thus set in motion send the tone to the hearer."

"If the theory of Frossard is true, why, I should like to know, do the vocal bands take different positions in the production of various tones? Sir Morell Mackenzie, Queen Victoria's physician, shows how the arytenoid cartilages may be seen to quiver the vibrations of the vocal cords. Of course, the problem of sound production is a much mooted question, and to be quite truthful no one has ever offered an absolute scientific proof; and while Garcia's instrument has been discarded as an aid to teachers, it did serve to show that, as the pitch rises, the cartilages come into close apposition till the vibration is confined entirely to the vocal cord."

Mr. Saenger shrugs his shoulders enigmatically.

"All I can add to this," he remarks, "is that, if vocal cords are unnecessary to voice production, there is no reason why a giraffe could not be trained to sing. The reason for its centuries of silence has always been attributed to a lack of vocal cords. Think of the expanse of cavity that could be utilized if that were the only requisite for voice! Of course, this is a bit hyperbolic, but I have a student who is a wealthy man



VOICE AUTHORITIES WHO DISCUSS STARTLING NEW THEORY

1, Dudley Buck; 2, Mme. Schoen-René; 3, Dr. Frank E. Miller; 4, Mme. Charles Cahier; 5, Oscar Saenger; 6, Frantz Proschowsky; 7, William S. Brady; 8, Albert E. Ruff; 9, Percy Rector Stephens; 10, Harry Reginald Spier, and, 11, W. Henri Zay

with only one vocal band, due to straining his voice in his youth. He comes to me for improvement of his speaking voice, since he is obliged to speak a great deal in public. His voice now is so strong that he could be heard in the last rows of a large auditorium. If Frossard is right, perhaps it would be well to remove his other vocal cord and he could be heard for miles around."

Mme. Charles Cahier, contralto, displays little belief in the French scientist's "discoveries." "He is merely quibbling with words," is her comment. "Sound involves both the cavities and the cords themselves. It is the action of the cavities on the cords that produces voice. Our bodies are so constructed that everything has its function; and if the vocal bands are useless in voice production, what then is their purpose? The proof of the pudding is in the eating, as the old saying goes. Good singers have been made by the old theories. At any rate, it will not change the methods of teachers if Frossard is right. A vocal instructor will not say to his pupil, 'Do not use your vocal cords. Use the cavity on the left. Whatever else it is, it is an unconscious thing and a matter purely for science rather than the art of music. The only conscious part is the muscular effort.'"

At this point in the debate Hugo Riesenfeld, composer and conductor, enters the discussion. "Nonsense!" he says. "One might as well say that the violin has nothing to do with the playing of Kreisler." And there he drops the subject.

"The article mentions," Albert E. Ruff, voice specialist, reminds us, "that Professor Savart's theory was disproved. There might have been an excuse a century ago for misleading the musical profession, the science of the vocal muscular system being then in its infancy. As the laryngoscope was not discovered until the latter part of Garcia's life, in the early part of the nineteenth century, no authentic knowledge of the functions of the vocal cords could at that time have been established."

"Since the discovery of that instrument the medical and musical professions

have been engaged in the research of voice production. Practically all investigators affirm that the foundation of tone, so far as pitch is concerned, is made on the so-called cords proper, not by contraction but by focussing the tone on the cords, which shape themselves in producing pitch according to natural laws.

The Humble Harmonica

"M. Frossard compares the voice to a harmonica. I am wondering if he ever looked into a harmonica. If he did, he must surely have seen that the tone was made by reeds or thin strips of brass and that each was of a different size, according to the pitch required. If the reeds were removed, what would happen? No tone."

"It is the same with the vocal cords. To retain one's voice without cords would be a miracle only to be surpassed by a violinist playing on a violin without strings. I have examined too many throats with the laryngoscope to be fooled by the assertion that these cords are of no value."

Dudley Buck, New York voice teacher, is of the opinion that the cavities add to the resonance of the voice but that it is the vocal bands which start it. He says:

"The initial sound from cords is just a squeak. It is reinforcement through the cavities that brings a beautiful sound. William Beebe, curator at the Zoological Gardens, says there are fifty annular formations for sound in the throat of an English sparrow. While they have no vocal bands, they have the power to contract pipes which correspond with those of a human being. Anyway, who wants to sing like a bird? The greatest thing about the human voice is that it can combine sound with actual words and meaning. I fear that Frossard is on shaky ground, the same untenable fortress that tumbled a century ago with Savart."

"I find it difficult," says Harry Reginald Spier, composer and teacher, "to take Professor Frossard's statements seriously. I hope he has been correctly and fully quoted. Anything out of

order with the vocal cords shows an immediate effect on the voice. The sound of relaxed or congested cords, laryngitis and other ills, are all familiar to the ear of the experienced teacher and throat specialist before a laryngoscope examination confirms the symptoms. A node, or growth, on one of the cords creates difficulty commensurate with its size, and if an operation for its removal is bungled—that is, if part of the cord itself is cut away at the same time—the voice is almost invariably ruined."

"Still, remembering what an elusive thing is sound, and calling to mind Voltaire's remark to the effect that the more we learn in life the less certain we are of anything, any demonstrations that Frossard can give should be awaited with interest."

William S. Brady, New York vocal teacher, manifests a desire to hear some one speak who has had his cords removed. Mr. Brady confesses himself old fashioned enough to believe that voice is due to the vibrations of vocal cords as much as to any other source.

"So much good singing depends on careful and free approximation of the cords," is his statement. "One of the most conclusive examples that I know is when phlegm gets on the cords. The voice becomes muffled, of course, but by making the sound known as 'clearing the throat,' the phlegm is caused to slide off the cords and the voice becomes free once more. This, I think, proves the undeniable use of vocal cords. Until I hear some one speak who is *sans* cords I will doubt the truth of Professor Frossard's statement."

Cords vs. Tonsils

Says Percy Rector Stephens, New York teacher of voice: "I have some knowledge of the physiology of the vocal cords, and Professor Frossard's statement is a bit beyond my superficial comprehension. If his statement is true, it might be of particular interest to throat specialists, as they would then have the pleasure of removing vocal cords instead of tonsils, thus relieving poor, suffering singers from sudden attacks of laryngitis. I might tritely add 'Interesting if true.'"

W. Henri Zay, vocal teacher, remarks, "Professor Frossard's theory is certainly that of a physicist and does not come from one who has made a special study of the voice. Sound does not come from nowhere. The vocal cords start the sound and the whole body, including the cavities, acts as a sound-board and amplifies it greatly. It is somewhat like firing off a pistol first in the open air and then in a rocky cave. The second sound in no way resembles the original. The shape of the cavities, of course, determines the quality of tone."

"Let me state," exclaims Frantz Proschowsky, voice mentor, "that it is a pity that in the art of singing there

THE recent pronouncement by a Parisian scientist, Henri Frossard, that vocal cords are not the real source of song, has provoked considerable discussion among New York voice teachers and others. The consensus of opinion seems to be, among several authorities, that vocal tones, as these are employed by the best singers in Occidental music, are completely conditioned by the cords and that any variations in size or condition of these directly change the musical sound. Dr. Frank E. Miller, throat and voice specialist, outlines the process as follows: "The cords' function is to direct the force which originates in the lungs and to spiral it at the proper frequency and select certain resonators of the head to make the tone desired."

Pacific Coast Opera Is Great Civic Project

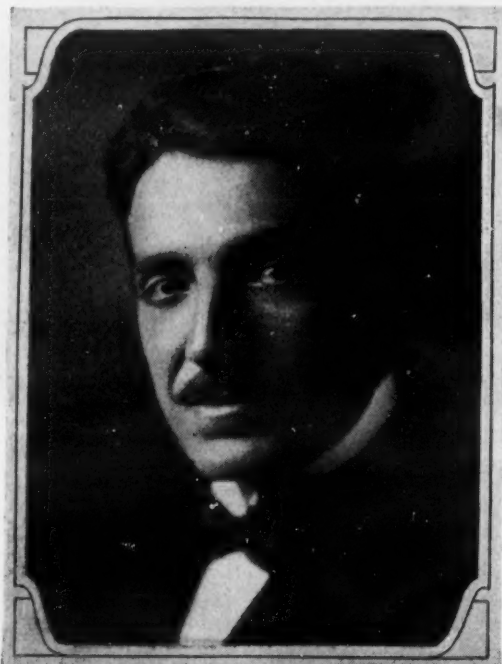
SAN FRANCISCO, May 9.—San Francisco will this autumn enjoy a "popular price" season of opera by noted artists, assisted by competent local singers. A children's matinee, in which "Faust" will probably be sung, with so notable an artist as Marcel Journet to impersonate *Mephistopheles*, will be a feature of the opera season to be given here by the San Francisco Opera Association, coincident with the city's Diamond Jubilee, beginning Sept. 19. A novel contest will be inaugurated in which the child who gives the best written account of the performance will be awarded a prize. Critics, therefore, will be trained early in the local system of musical education.

Ten performances, eight subscription and two extra ones, will be given here, according to Gaetano Merola, general director of the association. After the local series the forces will give five or six performances in Los Angeles.

"At the conclusion of our San Francisco season," says Mr. Merola, "all the stars, the scenic and electrical equipment will be taken to Los Angeles, where a part of the repertoire will be repeated with Los Angeles singers and musicians in the minor rôles, chorus and orchestra, as was the case last year.

"This is the beginning of permanent opera for the Coast," asserts Mr. Merola. "The length of the season will, of course, depend upon the demand. San Francisco's War Memorial Opera House will be ready in two years, as the plans are ready and work scheduled to start this year. In the meantime I have found it possible to convert the Civic Auditorium into an acceptable opera house—but it costs us \$20,000 each year to do the necessary construction work.

"This season we shall open the new Olympic Auditorium in Los Angeles. It is being built by a group of financiers headed by G. M. Danziger, and the builders are sponsoring our opera season there. Their desire is to bring opera



Gaetano Merola, Director of the San Francisco Opera Association and the Related Los Angeles Company

to the people by giving operas with the greatest stars at a moderate admission fee."

Mr. Merola described the Olympic as a magnificent building with a seating capacity of 5500 when arranged as an opera house. He is supervising the construction of a movable stage, sixty by fifty feet in dimension, so built as to make it available in whole or in part for any and all productions. It is being fitted with all the modern mechanical features and there will be a sinking orchestra pit, so that the musicians will never interfere with an auditor's view of the stage.

In spite of its reputed wealth and greater population, Los Angeles has never had as long an opera season as has San Francisco, a fact which Mr. Merola attributes to two causes: first,

the lack of housing facilities, the Philharmonic Auditorium having been the one and only place available for visiting attractions; and second, the fact that San Francisco is known to have a tremendous public for opera, while Los Angeles' operatic capacity has never been gauged.

Fostering "Opera Tradition"

"In San Francisco we have the tradition and an Italian population in excess of 60,000, all well to do," asserted Mr. Merola. "Los Angeles is newer, the tradition is not there and they have not the large foreign population that we have here. But their operatic capacity has never been tested. This year for the first time we can test the southern city's interest in opera. Our auditorium is sufficiently large and our prices sufficiently moderate to enable us to gauge the city's operatic capacity."

Thereafter Mr. Merola's forces will give five and six performances during a nine-day period in Los Angeles.

The opera seasons directed by Mr. Merola in other years have been financial as well as artistic successes in both cities. The guarantee fund of the San Francisco Opera Association has been untouched in so far as its total is concerned. Mr. Merola stated that, though they had drawn upon it for preliminary expenses, the fund had been reimbursed from the season's profits.

In addition to being successful business ventures, from the artistic standpoint the productions of the San Francisco Opera Company are excellent.

Johann Grandi, pupil of Bakst and head of La Scala's scenic department, was to arrive in San Francisco early in May to design and supervise the construction of the settings and properties for this season's productions. Pietro Cimini of the Chicago Civic Opera Company has been chosen as assistant conductor to Mr. Merola, and Giacomo Spadoni of the same company is assistant chorus director and is superintending much of the preliminary rehearsal work in Los Angeles.

In the list of artists engaged for the principal rôles, in addition to celebrities including Muzio, D'Alvarez, Torri, Schipa, Stracciari and Journet, will be Elinor Marlo of Los Angeles and other native singers.

Mr. Merola believes firmly in the principle of utilizing native singers in his productions.

A framed newspaper clipping hanging on the wall of this director's private office—from the New York *Herald* of Aug. 30, 1906—bears the heading "Building a Grand Opera Chorus from Native Material" and is illustrated with a cartoon depicting Mr. Merola conducting a chorus rehearsal while the late Oscar Hammerstein and Charles Wilson, stage manager, look on.

"I trained an American chorus at the Manhattan Opera House in 1906," said Mr. Merola. "Until that time opera directors brought vast numbers of foreign singers to these shores for the opera choruses, but I believed that policy to be wholly unnecessary, and I proved it." And Mr. Merola's expressive countenance beamed with justifiable pride. "Do you see that man?" asked Mr. Merola, indicating a front row chorister accurately portrayed by the cartoonist. "Well, today he is right here in San Francisco running a store!" Thus endeth the career of more than one aspirant for operatic honors!

Mr. Merola was associated with Hammerstein also in London. He was with the Shuberts as musical producer at the time of the war and was with Fortune Gallo in 1917. Mr. Merola came to America at the age of nineteen and was assistant to Mancinelli. He was also with the Savage English Opera Company for a time. Since 1921, when he produced operas in the Stanford University Stadium, his activities have been centered in San Francisco. He recently withdrew from the teaching field and is devoting all of his time to opera productions.

What Mr. Merola did for American singers at the Manhattan Opera House nearly twenty years ago he is now doing on a much larger scale on the Pacific Coast. Thanks to him, San Francisco will go down in operatic history as one of the first cities in America to utilize all local talent in support of world-famous stars. MARJORY M. FISHER.

Mystic Experiences Are Guide to Pianist

CHICAGO, May 9.—Glimpses of hidden worlds have inspired many creative musicians of the past. Though the materialist may scoff at values transcending space and time, there are many noble works that attest in glorious fashion the supremacy of spirit over the gross. Of living musicians there are many who believe that they have at some time unveiled the hidden realm in which true beauty resides.

Among these avowed mystics is George Liebling, composer and pianist. This phase of his art has undergone a curious development since his coming to America. His is an impulsive nature, and he acknowledges he is often prompted to do creative musical work because he feels imperatively that he must.

Spiritualistic experiences have governed both Mr. Liebling's performances and his composition. His piano piece, "Portrait," was composed with the feeling that it had been given him as the appearance of a woman living on the astral plane. He has also been conscious of shades of departed musicians while playing their music. He studied eastern philosophy under an Indian prince. Since coming to America he has had some curious experience in "second sight."

As his boat entered New York harbor, Mr. Liebling relates, he was overcome with a feeling that he had burned his bridges behind him, that he was entering a new period of his life; and that, whatever might happen, he must succeed in this new land. When reporters boarded the ship, and asked Mr. Liebling how he liked America, he replied with characteristic humor: "I haven't seen it yet, but I like it. It is going to be my country."

Within twenty-four hours after setting foot in America, Mr. Liebling had chosen his concert manager and his make of piano; and, besides the contract he already held for a concert appearance in

the Metropolitan Opera House, New York, he had signed agreements for two matinee musicales, one at the Plaza and the other at the Ritz-Carlton Hotel.

Mr. Liebling was a precocious pianist from his earliest childhood. Having studied as a boy under Kullak, he was made, when a pupil of sixteen years, a professor of master piano classes at Kullak's suggestion.

This early maturity brought him into the intimate circle surrounding Franz Liszt, where he was one of the master's last and youngest pupils.

The Middle Way

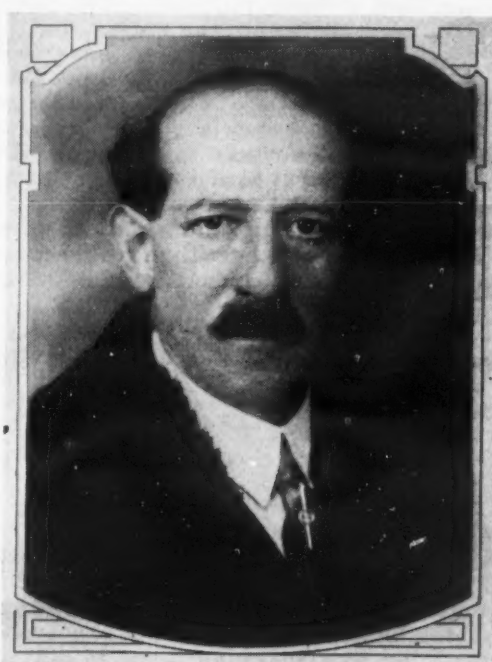
Future contact with great musicians placed Mr. Liebling in an intermediary position between the old and new schools. He knew Rubinstein, Brahms, Grieg and Tchaikovsky. Artur Nikisch, Marcella Sembrich and Emil Sauret were early friends. He toured with Adelina Patti, and is acquainted with Siegfried Wagner. His personal contacts extended to Busoni and Sgambati, and his contemporary acquaintances number Pizzetti, Alfano, Respighi, Augustini, Hindemith and many younger members of the new European schools.

Extremes of a generation meet, not alone in Mr. Liebling's associations with people, but in his practice as a musician. As a composer and pianist, he combines the qualities of two periods. Indeed, it is his conviction that all art must incorporate both the best belonging to the past and those things which are just being recognized.

Necessity of Revolution

"The progress of music," he asserts, "depends upon revolutionists. Shakespeare, Goethe, Schiller and Emerson have become the international figures because they put ideas freshly and finally in new forms. So, in the field of science, there is always revolution, as Einstein has recently shown, and as Newton did before him.

"Thus it is in music. There will always come reformers who will, like their brothers in other fields, overthrow con-



George Liebling, Pianist and Composer

cepts which have immediately preceded them in the history of civilization. But in music, I am sure, as in science, all things which come to light have always existed. In their successive unfoldment they are but revealed in a new light."

In his playing Mr. Liebling aims for something new in his performance, even while harking back to the spirit of the composer whose music he plays. His interest in playing is a subjective one. He wishes to play as a composer felt when he first conceived the music, and not as the writer afterwards thought of it. In public performances, he follows his impulse, and does not imitate.

Composed Music to Drama

He holds that sincere belief may accomplish anything, and that the person steeped in a determination springing from a sense of the right must experience results of a like nature.

"This was the spirit of the early

Christians," he says. "I have put this idea into music which I wrote for my wife's drama, 'Saint Catherine of Alexandria.'"

"This musical work has a most effective program based on the legend of the Grecian woman martyr who came to Rome to attempt the conversion of the people to her faith. The Emperor Maximilian conceived an infatuation for her. When she did not respond to his suit, he had her imprisoned, where she was, however, fed by a dove. When she was condemned to death on the wheel, the instrument burst, killing the jeering rabble. Catherine, put to death by the Emperor's bodyguard, was later canonized as a saint.

"This story, as you see, gave opportunity for music voicing faith and sublime conviction."

Function of Intuition

Mr. Liebling, in approaching his art as a mystic, holds that art begins after technic is conquered, and that it is in this juncture that intuition exerts its influence.

This does not mean that his performances are impromptu; they are backed by many hours of searching rehearsal, much of which is accomplished after midnight and at times of keen concentration, as Paderewski's habit is said to be.

A similar concentration absorbs Mr. Liebling during his recitals. Though after public appearances, he regularly meets friends and chats with them, Mr. Liebling says it is not until an hour or two later that he can recall faces and conversations which have taken place.

Mr. Liebling plans, on becoming an American citizen, to continue his writing and to teach, perhaps, when the press of other activities permits. But his chief interest will be in concert engagements. The Kimball Piano Company is now building instruments for his tour next winter.

Mr. Liebling comes of a family of musicians several of whom are well known in America. His brother Emil had become a distinguished figure in the musical life of Chicago, where he long played the piano and taught.

His nephew Leonard is editor of the New York *Musical Courier*, and his niece, Estelle Liebling, is a soprano and teacher. EUGENE STINSON.



WEEKLY SURVEY OF EUROPE'S MUSIC



Poe Tale as Opera Hissed at La Scala

MILAN, April 23.—An opera based on a Poe story caused a sensation at the Scala at its première on April 22, calling forth from the gallery the hisses and "boos" which are usually associated with the "ten-twenty-thirty." Adriano Lualdi's "Il Diavolo nel Campanile," adapted from Edgar Allen Poe's "The Devil in the Belfry," is a one-act satirical opera. Its lack of success is due largely to the impossibility of adapting the situations to the demands of opera and the lyric stage.

Poe's story tells of an old Dutch town called "Vondervotteimitiss," whose people, through their slavery to the big clock in the belfry of the town council house, have become automatons. Every move is ordered and the life of the town goes like clockwork, until one day a devil comes from the hills and changes the clock so that it strikes thirteen instead of twelve at noon. The ensuing anarchy and disorder in the town is a revelation.

For an operatic libretto, however, this satire is too subtle, and Lualdi introduced into the story a regular topsyturvy land situation, where all the young men are married to old shrews and all the young girls to bald-headed men. The young folks, however, manage to carry on flirtations behind the backs of their husbands and wives. The cast included Rosina Torri as *Eunomia*, Elvica Casazza as *Irene*, Piero Menescaldi as *Tullio*, Aristide Baracchi as the *Custodian of the Clock*, Gaetano Azzolini as *Carpo-fante* and Jose de Olivera (a professional tumbler borrowed from the Circus Busch in Milan) as the *Devil*.

Covent Garden Opera Plans Completed

LONDON, April 24.—The opera season at Covent Garden will open on May 18 and extend to July 10, according to the final announcement of plans. There will be five performances a week. The operas scheduled for production include "Elektra," "Lohengrin," "Meistersinger," "Fedora," "Andrea Chenier," "Gioconda" and perhaps "La Cena della Refezione," which will have new productions; revivals of "Der Fliegende Holländer," "Tannhäuser," "Rosenkavalier," "Tristan und Isolde," the "Ring" cycle, and "Aida," "Bohème," "Tosca," "Madama Butterfly," "Rigoletto" and the "Barber of Seville." Bruno Walter and Robert Heger of Munich will conduct the German operas, and Sergio Failoni, formerly of the Scala, and Antonio Votto, the Italian. The new singers are Maria Jeritz, Toti dal Monte, Margaret Sheridan, sopranos, and Dino Borgioli, Arnoldo Lindi (an American), Rudolf Ritter and Francis Russell, tenors. Among singers who appeared last year who will be heard again are Lotte Lehmann, Delia Reinhardt, Elisabeth Schumann, Maria Olczewska, Richard Mayr, Friedrich Schorr and Pompilio Malatesta.

Schillings Attacked for Extravagance in Running Berlin Opera

BERLIN, April 22.—Max Schillings, director of the Berlin State Opera, has been officially reproved for his extravagance in the management of the opera by the Finance Minister and has been attacked and defended violently by the newspapers here. The deficit at the opera is almost \$700,000, it is said, and if the financial situation is not improved the State Opera may find itself in the same position as the Volksoper and the Deutsches Opernhaus. Schillings claims that the deficit is due entirely to the opening of the Kroll Opera as a subsidiary house to the State Opera, and says he cannot reduce expenses without lowering the standard of the opera house. It is said that Schillings' political views, which are opposed to those of the government, play a large part in the dispute.

"Queen of Sheba" Given on Fiftieth Anniversary in Vienna



GOLDMARK OPERA CELEBRATES JUBILEE IN VIENNA

Anna Mildenburg as the "Queen" (Left), in the Mahler Production of Goldmark's Opera in 1901; Carl Goldmark, Composer of the "Queen of Sheba," and Elise Elizza as "Sulamith" in the Same Festival Production

VIENNA, April 21.—Coming shortly after the celebration of the fiftieth anniversary of "Carmen" was the fiftieth anniversary of Goldmark's "Queen of Sheba." Although the Goldmark work has never achieved the popularity abroad waiting on Bizet's opera, it is a standby of the operatic repertoire in German and Austrian opera houses. In Vienna the jubilee was celebrated with a performance of the "Queen of Sheba" at the Staatsoper. Unlike Bizet, Goldmark lived to see the success of his opera and to watch its triumphant march around the world.

The "Queen of Sheba" made Goldmark's name as a composer and, in the course of years, has had 235 performances at the Vienna Opera; but before it was placed, the composer worked and waited for years and suffered insults and humiliations. Not the least of these was the appeal addressed to Eduard Hanslick, the noted music critic. The words with which Goldmark opened a letter to Hanslick reflected his state of mind. "I have had the great misfortune to compose an opera," he wrote. "The extent of the misfortune, however, can only be appreciated when you realize that I intend to have it produced. You alone can help me to this end, more than all the others."

But Dr. Hanslick did not lift a finger to help the poor composer, either as a music critic or in his capacity of artistic advisor to the ministry of education. On the contrary, once, long before the opera was produced, the Grand March from it was played at a concert and enthusiastically applauded. Even Franz Liszt, who was present, publicly congratulated the composer. Hanslick sent for the score, which had been in the

files of the opera house for years, and the morning after wrote that this March was the only part of the "Queen of Sheba" fit to be heard.

In the same letter Goldmark makes the somewhat prophetic statement that, although objections might be made to the book, such objections would not prevent the music from living. He said the "Magic Flute," with a notoriously feeble book, had lived 100 years. He, of course, was not Mozart, so he would be content to have the "Queen of Sheba" live half that time.

A Memorable Cast

The first cast was a memorable one, with Materna, Wild, Walter and Beck—the first *Lohengrin*—in the principal rôles. Another memorable cast was that of the 1901 production, when Gustav Mahler was director of the Hofoper, with Mildenburg as the Queen and Elizza as *Sulamith*. At the first production in 1875 the opera was shabbily mounted, as the director, who had delayed its production for years, had no faith in it. Since he did not want to spend money on a production destined to failure, he resurrected the sets from the storehouse. Only the synagogue scene was new, as that had never before been required in an opera. In the course of years new properties were added, but most of the costumes and sets were obviously worn.

Mahler had long wished to give the opera the brilliant production which it demanded, but could not get the money from the Imperial treasurer. A propitious political event provided the excuse for the new production. Crown Prince Friedrich Wilhelm of Prussia paid a visit to the Austrian Emperor. Goldmark, in his diary, explains Mahler's tactics in getting the appropriation.

As usual on such occasions, a large

sum of money was set aside by the Imperial treasury for the entertainment of the royal guest. Among these celebrations was a festival at the opera. In view of his purpose, Mahler put the first act of the "Queen of Sheba" on the program and asked for so large a sum of money for the new setting that afterward he was able to order equally elaborate sets for the other four acts from what remained. He also insisted that this money should not be deducted from the subsidy of the opera house.

The result was magnificent. Never was there such a brilliant entrance for Sheba's Queen. It was probably one of the most glorious days which the composer, always a little oppressed by the poverty of his early youth, had seen.

ADDIE FUNK.

Vienna Plans Music Season for Foreign Visitors

VIENNA, April 24.—The Vienna State Opera is planning a special foreign visitors' season from Sept. 15 to Oct. 15 in an effort to add to the resources of the opera treasury. The festival, which will come immediately after the International Music Festival, will include most of the operas in the standard repertoire, works of Mozart, Wagner, Strauss, Puccini and Verdi. All of the stars of the opera house, including Maria Jeritz, will be in the casts, it is announced, and the standard of the festival will be of the highest.

Mark Fiftieth Anniversary of Hun- garian Conservatory

BUDAPEST, April 23.—The fiftieth anniversary of the founding of the Royal Hungarian College of Music will be celebrated next week with a festival. The Minister of Education and Jenő Hubay, director of the conservatory, will lead the ceremonies. Three concerts include a performance of Liszt's "Legend of St. Elizabeth," conducted by Hubay, a concert of works by former professors and directors, and a modern program which will include works by Hubay, Dohnanyi and other Hungarian composers of today.

Bournemouth Festival Includes British Music

LONDON, April 25.—The Fourth Bournemouth Municipal Festival gave further hearings to a number of British works from April 16 to 25. The programs included the first orchestral performance of Rutland Boughton's "Queen of Cornwall," an opera on the "Tristan" story; Vaughan Williams' "London" and Granville Bantock's "Hebridean" Symphonies.

Announcing JOHN McCORMACK CONCERT TOURS

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Hindenburg's Musicless Oath of Office—Reducing "Pure" English to Charts—Overseas Bâton-Wielders Flock to Pittsburgh—New Cognomen for Americans—Native Conductors Come Into Their Own—Why Martinelli Declined a Golden Offer from Cuba—National Capital Grows in Musical Grace—The Mischievous Celebrity Complex—Finding Harmony Through the Tonal Art—Famous N. Y. Landmark Doomed—A New Diva from Britannia's Shores—If Whitman Could Broadcast

Dear MUSICAL AMERICA:

No music was permitted at the Berlin ceremonies for General von Hindenburg last week.

Not a band was allowed to play.

The reason is plain.

No other force in the world makes such a direct appeal to the heart and brain as music.

The blare of a band playing an apparently innocent tune might lash a mob into fury.

Music is more potent than the printed word or the fire of oratory.

Every page of history tells us this story.

The forbidden revolutionary song of the Finns, so nobly set by Sibelius; the poignant airs of the Russians; the terrific war songs of the Hungarians; the early operas of Verdi; the great call for human freedom first sung over the barricades in Paris by de Lisle; the rataplan march of the first American fighters for liberty, "Yankee Doodle"; our own "Star-Spangled Banner"; the Southerner's air, "Dixie," which sustained the Federal sympathizers in the days of Lincoln and Davis—all these airs have played their vital rôles.

No person can compute the value of a song to a race, a nation or an individual.

Tyrants and despots in all ages have sensed the power of music and have endeavored to seize this influence for their own ends.

The Germans are shrewd.

Rather a hornet's nest of fiery Communists, rather an army of inflammatory orators, than one or two bands pouring seditious thoughts into a squareful of German hearts and brains!

Clothing may mark the man, but speech is a surer index to the mental make-up of a person than brown derbies, forty-five caliber sparklers and screaming crossword-puzzle linenware.

The enunciation, the intonation, the inflection, the choice of words and a hundred other points are tell-tale clues to the personality, the origin, the environment, the brain horizon, of the speaker.

Speech tells most of life's story—that is, if you know how to read it.

The eyes are the windows of the soul; the mouth is a marvelous gate-way which enables this inner being to express itself to the outer world.

Shaw has shown in his "Pygmalion" how correct speech transforms an uncouth Cockney slaver into the semblance of a gracious, poised lady.

Marguerite E. De Witt, American phonetician of distinction, has performed a more practicable service. In her illuminating book "Euphon-English and World-Standard English in America,"

Miss DeWitt proves that any singer or anyone who is willing to take the trouble may use the English language as beautifully as a cultivated European uses his own tongue.

I advise every singer to read this book and the other thoughtful works on the same subject by such authorities as May Laird Brown, Walter Ripman, Daniel Jones.

I find the euphonetographs—precise sound-records of the speech of various persons—of engrossing interest.

True, I do not admire the speech manner of all the persons whose vocal portraits have been set down so meticulously by Miss DeWitt, but then, I must remember the author is writing as a scientific observer and not as a critic.

English has too long been an outcast. Spoken English is often slovenly, but sung English is worse, simply because of our national neglect, our tabby-like self-complacency, and because vocal students have been in the hands of musicians, foreign and domestic, who were competent as music teachers but who were grossly ignorant of the fundamental mechanics, much less the finer points of this beautiful language of speech and singing: English.

If you see a foreign-looking gentleman with a bâton under his arm pore over a map of the United States and stick a pin on a little dot marked "Pittsburgh, Pa.," you may safely conclude the studious fellow is a conductor fishing for a job.

Pittsburgh, you know, may reestablish the symphonic glory which she once claimed.

There's Ig—no, I shall not mention any names; anyhow, this leader has just knocked in vain at Pittsburgh's doors. Failing to gain admission, perhaps for the reason that he achieved no striking success in New York this past year, this stickless conductor will probably hie himself back to his own country and forever after tell of his marvelous triumphs in this wallowing-pen of be-nighted wealth.

Another leader, who speaks in the patois of Piccadilly Circus, was also a casual visitor to Pittsburgh recently. Really, Pittsburgh is a most delightful city, a bit foggy, you know, but jolly like home.

I believe a Son of the Revolution snapped, growled a little and otherwise intimidated the friendly visitor.

Anyhow, Pittsburgh has rejected England and Germany for the moment.

But there are still the outlying districts to be heard from—France, Italy, Poland, Holland and even Siam, which so far has produced only twins but whose provinces may yet be raked by our aspiring American cities in search of conductorial timber.

Strictly speaking, an "American" artist may be a swarthy son of the South American pampas, a Mexican peon, a Guatemalan citizen, a native of Canada or British Columbia.

"American" is an all-embracing term—not, as we fondly believe, the exclusive property of our own land of prohibition.

A writer in the *Christian Science Monitor* remarks that we "cannot conceivably be designated as United Statesers or Stars and Stripesers," but a correspondent earnestly urges the national designations "United Statesmen of America."

My own objection is that there are other countries known as United States.

There have been "United States" in the American, or Western hemisphere, and I don't know how many United States there are in other parts of the world, the League of Nations willing.

It is embarrassing to speak of any country nowadays without first looking over the latest editions of the evening papers and finding out if the form of government has changed over night.

My own suggestion?

Well, I'm not excited over the question. The solution seems so childishly simple.

Why not call us Dryamericans, or, if the purists object, Prohiamericans? Not a person in the world would confuse us with another nationality.

Right on the heels of the engagement of Theodore Spiering as the conductor of the Portland, Ore., Symphony comes another gratifying announcement, telling of the selection of Sandor Harmati as conductor of the Omaha, Neb., Symphony.

Spiering is a born American; Harmati is an American citizen.

Still more important than the matter

of nationality is the unquestioned musical authority of both conductors.

Other cities which wish to emulate Omaha and Portland can easily find other qualified leaders—not 3000 miles away, but right here in this country.

Two more important orchestras in America means America has taken another long stride forward musically.

Within a few years a dozen other cities will decide to follow the wise course set by Omaha, Portland and the score of other sensible American cities which possess excellent orchestras conducted by eminent leaders.

Our main job, I would say, is to prepare Americans to conduct these orchestras—not simply because they are Americans, but because they are qualified musicians.

The fall of the Metropolitan's curtain for the season is the signal for a few of Gatti's favored stars to leap on the next boat for South America, Cuba or Mexico. Our Spanish-speaking brethren insist on hearing the leading singers and they are willing to lure their favorites with great stacks of Inca gold.

The Cubans are famous for their open purses so far as celebrity is concerned. They wanted Giovanni Martinelli to sing at the inauguration of President-elect Machado on May 20, so they offered him a \$10,000 fee for appearing in a single performance in Havana.

But Martinelli has refused.

He deliberately turned down one of the most munificent offers made to an artist.

Why?

Giovanni was stricken ill last winter. For months he was unable to sing. Finally he recovered and to everybody's satisfaction, perhaps surprise, his voice was in better shape than ever before. A new vitality and freedom had entered his art.

Down in Southern Italy Martinelli's aged mother has been receiving weekly bulletins of the progress of her boy.

In the hard period last winter she heard oftener, till one morning the messenger brought her the glad radiogram telling of her son's victory.

She was content, but if she did not see her boy how could she believe he was really healed? Such is the way of mothers.

Giovanni arranged to sail to his Italy and mother on the first available steamer. He had been engaged by Louis Eckstein for the Ravinia, Chicago, season, but he determined he should see his mother in any event.

Singing in Havana would mean that he would not be able to make his trip to Italy. His choice was made quickly. Havana was turned down.

So Martinelli will be with his mother next week instead of receiving the applause of the whole island of Cuba.

The latest estimates from county officials show that the Juilliard Musical Foundation's principal is between \$12,000,000 and \$14,000,000, making the bequest the largest sum ever donated for music.

And the mountain labored and brought forth a mouse.

Washington, D. C., has been rescued from its relative musical oblivion and pushed into the national spot-light by a combination of happy circumstances.

When I say "musical oblivion," I mean that our national capital, the world's Mecca, still languishes as a music center, despite some admirable efforts made by local authorities.

The American opera project headed by Edouard Albion, for example, gave me new heart—one Presidential inauguration at least had an incidental musical background.

Naturally, Washington presents unusual problems—but so does every community—and most of us, who regard Washington as our national possession, regret that there is no symphony orchestra worthy of the American name located within calling distance of the Capitol.

No opera company should have to struggle and plead for financial support in our national city.

Our officials, our Congressmen, our Senators, would profit by communion with music and musicians; the whole nation would reflect the benefit of this artistic enlightenment.

The several good friends of music in our legislative halls can succeed in their efforts only if they have the intelligent support of their unconverted colleagues.

I observed that Washington is being pushed into prominence.

I allude to the outstanding musical accomplishments of Carl Engel, Chief of

the Music Division of the Library of Congress.

Mr. Engel is more than a highly skilled musicologist; he is a cosmopolitan musician of distinction, a composer and a litterateur.

I believe it was due to Mr. Engel's work that Mrs. Elizabeth S. Coolidge, of Pittsfield chamber music festival fame, donated the music room extension to the library.

This coming October Mrs. Coolidge will transfer her festival to this Chamber Music Auditorium, which means that Washington will be the scene of one of the most brilliant and important musical gatherings.

Another example of the deep interest of our representative musicians shown in the work being carried on so unostentatiously by Mr. Engel in Washington is the recognition accorded by the Beethoven Association of New York. This organization's personnel is composed of the representative musicians in America, so the donation of \$1,000 to the Music Division is significant.

If you asked me to name our most glaring national weakness, I would say instantly our blind worship of names.

An efficient, standardized journalistic system has created a caste of prominent persons in art, politics and other fields. These names become household gods.

In music and the other arts the eminent personalities deserve their reputations; it is impossible to build a musical name on a weak foundation—sooner or later the fraud would be revealed. But this is not the point. Obviously these commanding figures dominate their fields. There is the evil.

I know of people in several cities who engage these foremost artists, or as many of them as possible, and then sit back in their easy chairs with the air of having performed a real service for music.

By all means hear these leading musicians; a community's musical education is incomplete within this acquaintance-ship.

But music is not the exclusive possession of twenty or thirty famous artists.

There are hundreds of musicians who will adorn any concert course and who will perhaps perform a better service for the promotion of music in America.

Our cities, especially the smaller sized cities, must hear more chamber music ensembles—the purest and most delicious form of entertainment; there are several fine opera companies; then there is a large variety of really worthwhile American singers, instrumentalists, and so on.

I have watched the cities which have existed solely on a diet of stars, and I cannot say the local musical taste has been bettered or the community developed.

A blind worship of names is musical snobbery.

Snobs cannot build a musical city.

The heavens are full of stars. Don't disregard the smaller ones. After all, these more modest spheres are just as important in their way; and, what is more, their collected brilliancy casts more light on the world than the few fixed planets.

"Peace through Music" is the battle-cry of the International Council of Women which met recently in Washington, D. C.

Then somebody staged a program in which Negro students were to appear in a special program before the foreign delegates. The slogan in a twinkling became "War Through Music," for the students objected to being segregated in the audience and the concert was called off.

"Peace Through Music" is not so fantastic as the scoffers might have it.

For years Germany, France and other nations have followed an open policy of musical propaganda which might be expressed in a slogan, "Trade Through Music."

I once asked the Marquis de Polignac who came here avowedly as a promoter of French music in America while his Government was subsidizing French musicians in America.

He replied directly, "To help our trade" and then sat down to the piano in his Plaza suite and played a Schubert song.

The Italian Government has likewise encouraged her artists to carry Italy's musical riches to foreign lands.

Every civilized government today carries on some description of musical propaganda as an adjunct to diplomatic relationships. In many instances the visit of a foreign chorus or orchestra

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MEPHISTO'S MUSINGS

[Continued from page 8]

has been as valuable as the visit of a beribboned diplomat.

Governments are hard-headed, strictly utilitarian institutions. Unless subsidizing musicians paid they would cut out the subsidies, they would cease carrying on artistic propaganda in other lands.

If music can be successfully harnessed to serve trade, music can also be used to promote the fraternal relationship sought by the International Council of Women.

* * *

New York has just lost her grand old landmark, Madison Square Garden.

From the standpoint of the musician the loss is not serious, for the acoustics of the Garden unfitted it for music-giving.

The demolition of this curious Moorish-Italian structure designed by the famous American architect, White (another neglected American artist), has given rise to new rumors about the Metropolitan Opera House.

Again we hear stories that the smoke-stained, dingy yellow pile will be torn down and a new opera house erected.

Another variation of the tale is that the new building will be built near Central Park on the present site of a riding academy.

For several years negotiations have been going on quietly, but so far no definite arrangements have been made for moving the Metropolitan.

A larger stage is needed, certain changes in seating arrangements will be necessary—and I trust the new Metropolitan will provide even more generous space for the railbirds.

Personally, I hope the Board of Directors will decide to retain the present building. I have even grown accustomed to the stores in the opera house; I suppose it would be expecting too much to exclude these *outré* encroachments, inasmuch as Broadway space is as precious as an opera tenor's high C. There is now a bank, a shoe store, a gaudy all-sorts shop—only a hot dog stand is missing to complete the picture.

* * *

A number of New York theatrical managers, men who ought to know better, fail to understand that theatergoers enjoy good music.

For several years some of the theaters have eliminated their orchestras, or worse, jingly player-pianos or inferior musicians rattle out tunes between the acts.

These managers do not seem to realize what a barren, empty place a theater seems without some kind of good music. The "atmosphere" is missing, the audience is uneasy and the actors are placed at a disadvantage.

Mind you, it is better to have no music at all in a theater than suffer poor music.

Some of the theaters in New York are distinguished for excellent music, perhaps a little ensemble provides the musical background, possibly a pianist alone is the guardian of the manager's reputation. In any event the musical playgoers prefer to patronize those houses in which good taste and musical discrimination prevail.

* * *

Cincinnati has introduced a new singer to America.

The city's gala festival, which bursts forth every two years, brought forth among other artists of first rank, Florence Austral, a young soprano, who is in her early twenties.

As you may guess, Miss Austral is a native of Melba's commonwealth. Until eighteen or nineteen the girl had no notion of a musical career, in fact she had no idea she possessed an unusual voice. Some friend induced her to enter one of the vocal contests which are so invaluable a feature of musical activities throughout the British Empire. Miss Austral won immediate attention.

Three years ago the girl came to New York, but her visit was futile. She secured several auditions but the verdict was: "not prepared." The young singer went to England and later to Vienna. Within a short time Miss Austral was singing leading Wagnerian rôles.

The reports from Cincinnati describe Miss Austral's voice as a most unusual one, of heroic soprano compass and power. Her records reveal a voice of Nordica-like beauty.

Miss Austral was scheduled to leave

Cincinnati immediately after a triumphal debut at the festival and embark at New York for England.

But will the American managers permit the soprano to quit these shores without wooing her with a dazzling contract?

I can say with certainty that Miss Austral will not be allowed to escape—not this time.

* * *

A certain soprano noted for her daintiness may not be with the same opera ensemble next season.

The high powers were in earnest conference over the situation last week with the result that the operatic scouts will have to conduct a feverish European search this summer for another artist of similar capabilities.

* * *

Last week I commented on the Shaving Cream Quartets, the Baking Powder tenors and the like who are subsidized by national advertisers for their radio singing.

Katherine Dayton has pictured the present situation beautifully in her version of the Walt Whitman (no, not Paul Whiteman, Norman,) "I Hear America Singing." Here is Miss Dayton's notion of how Whitman would say it in these days of broadcast publicity: I hear America singing, the varied trios I hear.

The Amalgamated Maraschino Cherry Manufacturing Company has one that plays every other evening at 8.30. And at nine I get the Little Cut-Up Safety Razor Blade Company's Harmony Four.

Then the American Mothball Growers Association has an ensemble—whatever that is—every Friday.

Which sounds to me strikingly similar to the one the Carbonized Bisected Boiler Works and Subsidiary Companies uses every second Tuesday.

And so it goes. Yes, camerados, America is certainly a swell, cultivated country nowadays.

Judging by the broadcasting, a man has to be able to sing tenor or play at least one musical instrument in order to get his union card.

Yes, I hear America singing.

* * *

Not to appear ungrateful, I must make proper acknowledgements here to F. D. Perkins, the Boston bag music critic of the *Herald Tribune*, for his tabulations of the past symphonic season. If it had not been for Mr. Perkins' painstaking chart of American compositions and other music I should not have been able to make any pains-giving comment on the strange status of native works in America today.

* * *

"Mothers' Day" was celebrated last Sunday. Mothers' day, as you may have guessed, was suggested by musical managers who wished to pay a tribute to the maternal parents of the artists under their direction.

Other feast days may follow, for example, Sisters' Day, Aunts' Day, and even Grandma's Day. A general celebration might be given afterwards on Family Day.

All the loving, doting, admiring kinfolds of musicians could be bundled into one great auditorium, or park, and compelled to listen to the other relatives descendant on the talents of their geniuses.

In the interest of humanity one class should be excluded: the relatives of Wunderkinder.

The difference between a young pianist's mother or even a coloratura soprano's aunt and the parents of a wonder-child is like that of a pop-gun and a Mount Vesuvius eruption, says your



Theodore Presser, Stricken at Game, Quickly Rallies

PHILADELPHIA, May 12.—Theodore Presser, music publisher and philanthropist, suffered a slight attack of paralysis while attending the baseball game between the Philadelphia and Pittsburgh teams on Saturday. He was taken to the Samaritan Hospital and at latest report his condition was much improved. Mr. Presser is seventy-six years old. He founded *The Etude* in 1883 and, besides being one of the best known music publishers in America, is the organizer of the Presser Foundation, a model village for his employees and a home for retired music teachers. W. R. MURPHY.

Memorable Successes for Soloists And Chorus at Cincinnati Festival

[Continued from page 1]

ber and has done Herculean work at rehearsals, held almost nightly.

Retrospect of Festivals

It was the ambition of Theodore Thomas to give biennial festivals in New York and in Chicago as well as in Cincinnati. The scheme was dropped in New York after the first festival and in Chicago after the second, but Cincinnati continued its festivals, even after the founder and master-spirit had passed away.

Mr. Thomas himself wrote of the Festival chorus in his "Autobiography": "I can not say too much in praise of the members of the chorus. Both the ladies and the gentlemen challenge the respect of every music lover for the loyalty and enthusiasm they have shown in making the festivals a success and it is a hopeful sign that great works, some containing almost insurmountable difficulties, appeal more to the chorus than those of a lighter calibre, or those written by less intellectual composers."

Grove's Dictionary of "Music and Musicians" has declared that "The most notable of regular recurring musical meetings in the United States are those held biennially in Cincinnati. They have, beyond question, exerted a more powerful influence for musical culture than any institution of their kind."

At the death of the founder of the Festivals, Theodore Thomas, in 1905, Frank van der Stucken was elected as conductor and held the position until 1913, when Dr. Ernst Kunwald was elected. In 1918, Eugen Ysaye was the conductor. In 1921, Frank van der Stucken was again selected to conduct the choral works, and Fritz Reiner was chosen to conduct the orchestral concerts. This year van der Stucken conducted the entire Festival, with the exception of two orchestra works which were conducted by the composers, Frederick Stock and Edgar Stillman Kelley.

"St. John Passion" Sung

Following the presentation on the opening night, May 5, of the "Dream of Gerontius," and of the "Thirteenth Psalm," of Liszt, already described, Bach's "Passion According to St. John" was given on May 6 to a surprisingly large house. It was sung by the Festival chorus, the children, the soloists and played by the orchestra with much beauty and due reverence. Conductor van der Stucken led with evident mastery and understanding. The chorus which after all is the May Festival, was well trained and sang with firmness and assurance. The chorales were sung by the voices from the Schola Cantorum and children from various Catholic schools, trained by John J. Fehring.

Among soloists of the evening was Sidney Durst, organist, who played the Bach Prelude and Fugue in E flat major with sound musicianship. In the "Passion" music, Ethel Hayden, soprano, Louise Homer, contralto, George Meader, tenor, and Fred Patton, bass, sang their parts with beauty of tone and satisfying mastery of style. The taxing rôle of the "Evangelist" was taken by Dan Beddoe, whose tenor voice was at all times vibrant and sure, and whose experience has given him complete authority in this part. The words of Jesus were sung by Robert Maitland in reverential style. Pilate's phrases were sung by Robert Thuman with a finely resonant voice and good diction.

Florence Austral's Début

On May 7 the Brahms' "German" Requiem was given a deeply stirring performance, very beautiful musically, and informed with the spirit of piety. The chorus sang with warmth of tone, made its entrances flawlessly and was responsive to every demand for shading. The soloists were Florence Austral and Robert Maitland. The latter's fine baritone voice was heard to advantage, and he sang with commendable style. Miss Austral's voice, heard in America for the first time, was revealed as a magnificent one. She reached her high tones with ease and there was sympathy as well as power and beauty of tone in her singing. In the second part of the program she sang "Ocean, Thou Mighty Monster," from Weber's "Oberon," and received the heaviest applause of any of the Festival soloists. The taxing Scena was sung with thrilling volume and in-

tensity and her rich high tones were of bell-like clarity.

In Miss Austral, her newly gained admirers here feel, a new star has come into sight who is certain to be prominent in this country, as she already is in England.

Miss Austral was born in Australia near the birthplace of Melba. Her name is Florence Mary Wilson. She took the name of Austral on the advice of Henry Higgins of Covent Garden, where she made her operatic début as *Brünnhilde* in "The Valkyrie" May 16, 1922. In the same season she sang as *Aida*, *Isolde*, *Elisabeth*, in addition to all the *Brünnhildes* of the "Ring." She sang in orchestral concerts under Weingartner, Henry Wood, Landon Ronald and in the Verdi "Requiem" at Crystal Palace in 1923.

She has sung at the leading English music festivals, as at Norwich, Worcester, Leeds. She entered the Melbourne Conservatory of Music when she was 18, studying piano as well as voice. Her principal vocal study was in Vienna.

Frederick Stock's "Symphonic Variations on an Original Theme" was conducted by the composer at this concert. It contains good music that might have been written yesterday instead of more than twenty years ago. This was the first time that it has been given here and the impression it created was a very favorable one. The concert closed with a fine rendition of "The Omnipotence," of Schubert, with the Liszt orchestration. The work was sung by Howard Hafford, a new local tenor, and mixed chorus. Mr. Hafford scored a distinct success, which was all the more gratifying because of his being unheralded.

Piérné's "St. Francis" Sung

On May 8 Gabriel Piérné's "St. Francis of Assisi," was given to a practically sold-out house. Though less rewarding than the "Requiem" of Brahms, this work was found a very difficult one for the chorus. The solo music of St. Francis, sung by Edward Johnson, was also taxing. Both soloist and chorus met every demand with reassuring resourcefulness. The children, who sang in the "Bird Scene," achieved their parts without the printed notes, coming in on their attacks with great precision. The long and exhausting title part, as sung by Edward Johnson, was something of a revelation. Even in the most trying phrases, there was the most varied and sympathetic expressiveness. Robert Maitland, Fred Patton, Dan Beddoe, Robert Thuman, Mme. van der Veer, Miss Hayden and Mrs. Langhorst also assisted with admirable effect. The work may not rank as a masterpiece, but the performance given it was worthy of one.

On Saturday afternoon, May 9, a varied program was given, in which Edgar Stillman Kelley conducted his new Symphonic Poem, "The Pit and the Pendulum." Mme. Homer sang an aria from Mozart's "Titus" and "O'Don Fatale" from Verdi's "Don Carlos" with her familiar richness of voice.

The presentation of "Young America"

[Continued on page 16]

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BUFFALO AUDIENCES HAIL GALLO FORCES

San Carlo Company Gives
Notable Week with
Favorite Artists

By Frank W. Balch

BUFFALO, N. Y., May 9.—Under the local management of Bessie Ballanca, head of the Musical Arts, Fortune Gallo's San Carlo Opera Company achieved a notable success in a week's engagement in the Shubert Teck Theater. Never before has opera in Buffalo drawn such regularly large audiences.

On Monday night a Puccini memorial was observed, with remarks concerning the character, work and the achievement of this composer, ranked by the speakers as second only to Verdi in Italian operatic realms. The opera was "Bohème," with Anne Roselle cast as Mimi, Demetrio Onofrei as Rodolfo, Alga Kargau as Musetta, Mario Valle as Marcello and Pietro Di Biasi as Coline. The complete organization, en route back to New York from a trip to the Californian Coast, was in excellent mood and practice to give Buffalo its best.

On Tuesday an even larger audience than was present on the opening night, heard a remarkably fine presentation of "Aida," with a notable cast including Bianca Saroya as Aida, Stella De Mette as Amneris, Gaetano Tommasini as Radames, Pietro Di Biasi as Ramfis and Natale Cervi as the King.

Pearl Schaaf of Buffalo, sister of Myrtle Schaaf, formerly of the Metropolitan, and now singing the lead in "Rose-Marie" in Chicago, made her professional debut with the San Carlo forces in "Faust" on Wednesday. She sang very well and won her audience. Miss Roselle was Marguerite and Mr. Onofrei the Faust. Mr. Di Biasi appeared as Mephistopheles and Mario Valle as Valentine.

Another Buffalo girl, Gilda Mercalle, who as a child gave several concerts with her mother, made her appearance at the Thursday performance of "Carmen." This performance also marked the first appearance of the week of Manuel Salazar, cast as Don José.

The illness of Tamaki Miuri, Japanese diva, caused a change from the scheduled "Madama Butterfly" for Saturday afternoon to "Traviata." On Saturday evening an audience that overflowed the standing room behind the main floor aisles and took seating accommodation in the main lobby parlor, heard the closing bill, "Trovatore," with Miss Saroya, Miss Mercalle, Mr. Salazar, Mario Basiola, Miss De Mette, Francesco Curci and Mr. Cervi in the cast.

Performances of "Cavalleria Rusticana," "Pagliacci" and "Rigoletto," given with favorite singers in leading rôles, also won a like amount of applause.

Albany Hears Bach Costume Program

ALBANY, N. Y., May 9.—A musical entertainment, "Papa Bach's Birthday," was presented in Chancellor's Hall by members of the Albany Music Teachers' Association and their pupils. The musical drama, depicting scenes in the home life of the composer, was written and directed by Amelia R. Gompf, a member of the association. Quaint costumes of eighteenth century Germany gave a realistic setting to the festival, which proved to be one of the most enjoyable music events of the season. Frederick W. Kerner had the rôle of Bach, and others of his family and friends were represented by Mrs. Frederick B. Hailes, Ford Hummel, Mrs. G. Ernest Fisher and Harold Heinmiller. A historical sketch of the Bach family was read by Margaret Heisler. Pupils contributed musical numbers by the composer. Earl Hummel and Helen Myers, violin pupils, played the Double Concerto in D Minor for the first time

in Albany. Mrs. Hailes, soprano, sang "My Heart Ever Faithful," from the Pfingst Cantata and Mrs. Fisher the "Slumber Song" from the Christmas Oratorio. Piano numbers were Minuet in F by Mary J. Manning; Gavotte by Elizabeth Roemer, and Toccata and Fugue in D Minor and Chromatic Fantasia by Stanley Hummel. The Minuet in G was danced by a group of nine girls.

W. A. HOFFMAN

WATERTOWN ACTIVE

Morning Musicales Programs Given— Concert Series Concluded

WATERTOWN, N. Y., May 9.—Recent meetings of the Morning Musicales included an afternoon program at the home of Mrs. Frank Moore. Florence Forelli, soprano, and Geraldine Arnold, pianist, were presented.

A delightful concert was given in the Historical Building by Florence Gorton Hartman, Marie Becker, violinist; Ada Shindman Kincaid, pianist, and Carl Bye, baritone, all of Syracuse.

The third and last Chamber Music Concert of the series was given at the home of Mrs. Stewart Lansing. Quartets by Schumann and Brahms were played by Mary Hertton Norton, violin; Dean Saunders, viola; Lillian Littlehales, cello, and Prof. Grubner, pianist.

Geraldine Farrar presented her version of "Carmen" at the Olympic Theater recently before a crowded house.

A recent Junior Music Club program was given at the home of Gladys Atwell.

WILHELMINA WOOLWORTH KNAPP.

Yonkers Hears Unique Choral Concert

YONKERS, N. Y., May 9.—A unique choral concert was given recently in Philipsburgh Hall by the Lyndon Wright Choral Club, assisted by Ruth Laird, dancer, and eight members of the Alexis Kosloff Ballet. All the numbers were by Russian composers, and the last three, "The Three Cavaliers," "Down St. Peter's Road" and "The Goldfinch's Wedding," were interpreted by the dancers as the music was sung by the chorus. Chorus members and ushers wore Russian costumes. Ruth Goodale proved a capable conductor. Mrs. Ellis Doyle played musicianly accompaniments and incidental solos were well given by members of the club.

ROBERT W. WILKES.

N. Y. Voice Teachers and Specialists Debate Theory of "Cord-less" Song

[Continued from page 5]

is so much ignorance; a pity that so many self-contradictory statements pass the censorship of good judgment and enter into black and white. Frossard's remark is absurd. There is no other part of the throat which is logically able to cause vibrations of the air except the vocal cords. These fundamental vibrations are aided by the position of the epiglottis and by the difference in the thinness of the vibrating surface of the vocal cords, which operate entirely with the aid of the breath.

"All these factors go to make up the indisputable fundamentals of sound: inclusive of range, volume, vowel form, quality and tone color. To say the vibrations of the air in the cavities surrounding the cords are responsible for the production of the human voice is as logical to say that if a man fell from the twelfth story of a building he was not hurt by the fall but by the stop at the bottom."

Dr. Frank E. Miller, throat specialist and authority on vocal science, supplements Frossard's statement by saying that a singer who is enjoyed emotionally must have vocal cords. Experiments have shown that a voice can be produced with variable pitch without vocal cords, but it is emotionally dead.

"Twenty-four years ago," says Dr. Miller, "I had a case where malignancy compelled cutting out the entire throat. By means of an external mechanical arrangement, the woman was able to sing, because her vocal momentum, instead of originating in the vocal cords, came at the beginning of voice itself. This leads me to state that voice itself occurs within a space which is not that occupied by the vocal cords. It is merely the momentum, the will behind voice, which has its first physical reaction therein."

"It is very possible," continues Dr. Miller, "to sway the vibrations in the mouth and get tone without any action of the vocal cords. If you have any external generator of air wave vibrations, you can, as it were, hetrodyne your voice or connect the beats to produce various sounds. But to get the greatest momentum it must be admitted that vocal cords are necessary. They are not, however, as important as they have been

considered in former years. Their size does not limit range, nor does their shape decide whether a singer shall be a soprano or a contralto. Mouth and head formation tell these things.

"All this quibbling about where the voice is comes to about as much as attempts to discover the location of the soul within our bodies. The relative importance of the various voice aids differs with the person. For example, James Metcalf, one of my clients, sang the aria 'It is enough' from 'Elijah' in Grace Church last Christmas with the aid of a false tongue. Robert Lacey, my colleague, and I have found that the vocal cords' function is to direct the force which originates in the lungs, and spiral it to make the tone desired. Voice production through radio is my scheme for showing the synthesis of the entire problem. The radio is in perfect alignment with the human mechanism. That part which corresponds to the vocal bands is relatively unimportant in speech but registers many phenomena in song. This leads me to believe that if Frossard is really a sincere scientist, as well as vocal expert, he must have referred only to speech when he talked of the vocal cords as being unnecessary to voice production."

Mme. Schoen-René, vocal teacher and pupil of Garcia, believes that the vocal cords are absolutely necessary for voice production and as a proof says that her father, whose vocal cords were damaged in war, could never be heard above a whisper. She adds:

"And I have seen many people with injured vocal cords who have been rendered voiceless. This conviction has been confirmed by my study with Garcia and with one of the most prominent throat specialists in Germany, Professor Moritz Schmidt of Frankfurt-am-Main. If cords are of no importance, why do they change their position when one speaks and sings? Of course, if the vocal cords are only injured in one place, one can sometimes sing in other registers. Garcia with his many experiments has proved that."

"I have found that the less pupils concern themselves about the physical side, the better they will sing."

HELEN M. MILLER.
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Singers Make Debuts As New York's Season Nears End

Recitals Bring Preponderance of Vocalists, with Several First Appearances; Unfamiliar Numbers Presented at Concert by Chamber Symphony

SINGERS almost monopolized New York's music in the week of May 4-10, which virtually closed the season, only a handful of events remaining on the calendars of the various auditoriums. There were fewer concerts during the sennight than are given on a single Sunday in mid-season.

A number of debuts were made, these including the first recital appearance of Thalia Sabanieva, soprano of the Metropolitan Opera company, and introductory programs by Anton Cioru, bass, Isolda Bernhard, soprano, and Sofia Halska, soprano. John Coates, tenor, gave a second recital, and Feodor Chaliapin sang at a benefit concert. A program of vocal and piano numbers

was given by Oliver Stewart, tenor, and Daniel Wolf.

The Chamber Symphony, conducted by Max Jacobs, gave its third concert of the season, presenting a program that included unfamiliar numbers.

Isolda Bernhard in Début

Isolda Bernhard, a Russian soprano, said to have been a member of the Ukrainian Chorus, gave her first New York recital in the Town Hall on the evening of May 4, with Nicholas Voinoff as accompanist. Miss Bernhard, tall and statuesque, with the aid of a spot light, made an impressive figure on the stage. The voice has evidently been a fine one in quality but a faulty method of production has given it an edgy sound throughout that is not altogether agreeable. Mme. Bernhard's interpretative ability was better in her operatic numbers than in her lieder. She exhibited a tendency to drag in slow passages and her rhythms were not invariably steady. In "Dich, Teure Halle" from "Tannhäuser" she sang very well and with decided spirit. The aria of *Lia* from Debussy's "The Prodigal Son" was also well given, also a group of songs in Russian.

J. A. H.

Anton Cioru, Bass

Experience, assurance and poise of delivery, with which were united musicianship and an evident appreciation of vocal style, contributed to the better side of the recital which Anton Cioru, Russian bass, gave in Aeolian Hall the evening of May 5. Though this was apparently his New York debut, the singer was plainly no novice, and apparently he was not unknown to his countrymen in the city, for the audience was one of goodly proportions.

Aside from the better phases of his singing already referred to, it must be chronicled that there was little of vocal quality in his tone, except in some very tender soft notes. Perhaps the singer appeared under unfortunate circumstances. No apologies were made and no indulgences asked, but there were suggestions—among them a white neckcloth showing above his collar—that he might be battling with a congested throat. At any rate, nearly all of his full-voice tones were lacking in freedom and normal resonance.

Perhaps in deference to an undisclosed indisposition, he fell back on his soft tones more and more as the program progressed, these being used so uniformly on upper notes as to destroy their effectiveness. Also, many of them were so relaxed as to lose carrying quality, becoming almost inaudible at the back of the hall. Throughout, however, Mr. Cioru treated his songs with a certain ease and finesse, bespeaking long familiarity and painstaking study. His program suggested that he had taken as models those of his countryman, Chaliapin, and the singer indulged in some of the same gestures.

Beethoven's "In Questa Tomba," the Catalog aria from Mozart's "Don Giovanni," Moussorgsky's "Song of the Flea," and the bass air from "Don Carlos" were some of the better known numbers. There were songs in English as well as numbers in Russian, French, German and Italian. Gregory Ashman gave good service as accompanist.

O. T.

Oliver Stewart and Daniel Wolf

A joint recital, for a change, was the entertainment presented in Rumford Hall, on the evening of May 5. Oliver Stewart, American tenor, and Daniel Wolf, pianist and composer, were the participating artists. Mr. Stewart sang with considerable beauty of tone and faultless diction and with a manner that was very pleasing in its unostentatiousness. Particularly good was his delivery of Handel's "Where'er You Walk" and Monro's "My Lovely Celia," in both of which a smooth legato had ample opportunity for exhibition. There were also "Che Gelida Manina" from "Bohème" and the Aubade from "Le Roi d'Ys" for operatic enthusiasts.

Mr. Wolf played numbers by Chopin and Liszt and himself with a facile technic and the impulsive style that stamps him as a personality. His compositions have a flow of melody and an

ingenuity which bespeaks knowledge of the piano, and after his Prelude in B Minor he was forced to add an encore.

[Continued on page 37]

RUBINSTEIN CLUB AT WHITE BREAKFAST

Gala Occasion Marks Close of Thirty-Eighth Season—Artists Heard

The twenty-second annual White Breakfast of the Rubinstein Club, Mrs. William Rogers Chapman, president, was held on May 9 in the grand ballroom of the Waldorf-Astoria, bringing to a spectacular close the thirty-eighth season of the organization. The decorations, arranged by Jesse W. Hedden, were unusually elaborate. The pillars were latticed in white and interwoven with spring blossoms of white lavender, wistaria and morning glories, while the gallery and boxes were luxuriant with dogwood and apple blossoms. The table for the president and guests of honor was latticed in green and white with pink and china rose ramblers. Each table was decorated with white embossed baskets of sweetpeas, heather, pussy-willow and roses in pastel colors, the handles tied with gauze ribbons.

A reception in the Astor Gallery preceded, with Mrs. Chapman and the guests of honor receiving. After this the guests of honor were led into the ballroom by young women ushers carrying shepherds' crooks. The Doxology was played by the Gloria Trumpeters and the Rev. Robert Hugh Morris gave the invocation. While the eight course breakfast was going on, a varied program was given by the Gloria Trumpeters and the Stringfield Ensemble, and after the breakfast, entertainment was provided on a raised platform in the center of the room by Caterina Gobbi, soprano; James Wolfe, bass of the Metropolitan; Margaret McKee and the Marmein Dancers.

Among the guests of honor were Florence Knapp, Major and Mrs. Albert Simmonds, Mrs. William Spurburg, Mr. and Mrs. James Wolfe, Mrs. Richard Enright, Maude Morgan, Estelle Liebling, Joan Ruth, Jessamine Harrison-Irvine, Mrs. Augustus Nulle, Marguerite Harrison, the Duchess de Richelieu, Fay Foster, Mrs. William Jerome Toomey, Mrs. Marshall O. Terry, Louis Dressler, Col. James Moss, Mrs. James Allen, Helen Boswell, Mrs. W. A. Brumaghim, Mrs. Walter S. Comly, Mrs. Henry Clark Coe, Mrs. Alexander H. Candlish, Mrs. Alfred Cochran, Mrs. F. Doane, Evelyn Goldsmith, Mrs. Eugene Grant, Mrs. J. H. Griesel, Mary Garrett Hay, Mrs. Theodore Hardy, Mildred Holland, Mrs. Leonard Hill, Marie Cross Newhaus, Mrs. A. N. Palmer, Mrs. Bedell Parker, Mrs. Louis Ralston, May Riley Smith, Mrs. Ralph Trautman and the officers of the Club.

H. M. M.



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BACH CANTATA SUNG IN NEWARK SCHOOL

"Phoebus and Pan" Has First
American Performance
Under Philip Gordon

NEWARK, N. J., May 9.—Johann Sebastian Bach's humorous secular cantata, "The Contest Between Phoebus and Pan," was roused from its sleep of almost 200 years and given its first performance in America, as far as available evidence shows, last Friday evening under the leadership of Philip Gordon. The large auditorium of South Side High School was crowded to capacity. Interest in the novelty attracted musicians, teachers and music-lovers from all over the city and from the suburbs.

The story of "Phoebus and Pan," based on the well-known myth in which *Midas*, the advocate of *Pan*, wins a pair of ass's ears for his defective critical judgment, was interpreted with careful attention to both the humor and the musical qualities by Herman Gelhausen, baritone, as *Phoebus*; Howard Gee, baritone, as *Pan*; Bruce Campbell, tenor as *Midas*; Irma Fensel, soprano, as *Tmolus*, and Lorraine Saylor, contralto, as *Mercurius*. The Trinity Cathedral Choir of boys and men, under the baton of Albert L. Faux, sang the opening and closing choruses to the great delight of the listeners, and the miniature ensemble of the orchestra played the accompaniments. Mr. Gordon conducted. There was sustained and appreciative applause at the conclusion of the cantata, which in its abbreviated form ran for thirty minutes.

The entire concert held the attention of the audience from beginning to end. It was devoted in part to Bach and in part to Beethoven. Of the former composer there were presented, in addition to the cantata, a transcription for string orchestra of the *Arioso* from the cantata "Ich Stehe mit Einem Fuss im Grabe," a march arranged and orchestrated by Mr. Gordon from the secular cantata "Auf, Schmetternde Töne," and a *Fantasia and Fugue*, originally for harpsichord with pedal keyboard, arranged by Harold Bauer for two pianos and played by Lillian Hasmler and Freda Paster. The enthusiasm of the audience over the music of Bach, generally considered "dry and forbidding," was most gratifying. Miss Hasmler and Miss Paster, the former a winner of two scholarships in the Juilliard Musical Foundation and a pupil of Olga Samaroff, were recalled three times after their performance. It was one of the most delightful pieces of piano playing heard here this season. The orchestra played the difficult *Arioso* with such admirable unanimity and such fine tone that there was rousing applause.

Perhaps the best liked of the orchestral offering was Beethoven's "Coriolan" Overture. From the rhythmic precision and delicate shading of the ensemble of sixty players it was apparent that the youthful musicians had studied the piece with deep devotion. Elsa Schill, a fourteen-year-old pupil, played the *Larghetto* of Beethoven's Violin Concerto with orchestral accompaniment, both soloist and orchestra combining in a performance

that seemed far above the possibilities of public school work.

The interpretation of Beethoven in dancing was a novel feature of the program. Under the direction of Winifred Pearce, the dance ensemble made vivid the rhythm and lilt of several of the *Contretänze* and *Deutsche Tänze*. Florence Frommelt, mezzo-soprano, a pupil of Léon Rothier, sang some unfamiliar Beethoven songs and the famous "Fidelio" aria and won much applause. With the exception of the male singers, the soloists were all graduates or students of the high school. The program book was provided with notes edited by pupils in the music classes.

The success of the Bach-Beethoven concert, as well as the Bach concert of last season, has aroused talk of making Newark a center for the culture of Bach's music. J. T. B.

CONCERTS IN VANCOUVER

Marguerite D'Alvarez and Tito Schipa
Give Programs

VANCOUVER, B. C., May 9.—The singing of Tito Schipa, tenor, when he appeared with the Vancouver Men's Musical Club, recently, was much enjoyed. French and Italian numbers received special attention, and English songs captivated the large audience. The accompanist was Jose Echaniz.

Marguerite D'Alvarez, contralto, was accorded a fine welcome when she appeared in recital. The fire and emotion of this singer appealed to the audience. Her program included the "Habanera" from "Carmen," and Spanish folk-songs. English and French songs were also given.

Frederick Chubb, organist of Christ Church, has offered a \$500 scholarship to any piano student in Canada, aged sixteen, who one year from now plays publicly without slip of memory and with academic accuracy the program, which his pupil, Arthur Lloyd, gave recently. Other conditions are that the program include an original transcription of a classical number and a short original composition.

The twelfth production of the Vancouver Opera Society was given recently, when "The Arcadians" was performed. Sixty persons were in the cast, and the production was directed by Frank Johnstone, while J. C. Welch, founder and president of the society, had charge of the musical part.

The Vancouver Choral Society presented Handel's oratorio, "Samson," recently, under the baton of Fred W. Dyke. Assisting artists were Mrs. Lever Hawes, May Taylor, Alex Wallace and J. C. Pacey. "The Chimes of Normandy" was the production of the North Shore Operatic Society, under Mme. Norminton. A. WINIFRED LEE.

The New York String Quartet has been engaged by the Friends of Music to participate in the first public performance, next season, of Paolo Gallico's new septet for strings, piano, clarinet and voice. The Quartet played this work with the composer at the Bohemians recently, and also played the Kreisler string quartet several months ago before the same organization at the dinner in honor of Mr. Kreisler.

Albert Broadhurst Sees Progress in Protecting Copyright Compositions



Albert Broadhurst, Managing Director of
Enoch & Sons

On his annual visit to New York, Albert V. Broadhurst, managing director of Enoch & Sons, London publishers, expressed his desire to thank members of the musical profession for the courtesy shown and their increasing interest in the firm he represents, which this month completes the fifth year of its New York establishment, after thirty years in the hands of Ricordi and John Church.

"I am delighted," Mr. Broadhurst said, "to see the draft of the new copyright bill introduced by Senator Perkins recently and am confident that the Government will realize that the bill is in every way a modest and reasonable project which must command the agree-

ment of Congress. It is inconceivable, to my mind, that in this country any state of things should be tolerated which deprives the creator of the ownership of his creation!

"Nobody denies such rights to the author of a book or a drama and nobody can reasonably take them from a composer of even so short a work as a song, simply because less time was necessary for its creation. I am most gratified to find this year a good proportion of the radio corporations paying fees for the use of copyright publications and am convinced that in a short while an agreement will be arrived at with the remainder of those interests."

Mr. Broadhurst expressed mild astonishment at the fact that users of such a tremendous service as the radio makes possible should not be charged a reasonable fee. "If," he argues, "the user of an automobile or the owner of a dog pays for a license, I cannot conceive it reasonable that the owner of a radio set should not do the same." And furthermore Mr. Broadhurst maintains that very few music-lovers would object to paying a small annual license fee.

Mr. Broadhurst believes that it is vital for those interested in copyrights to stand together *vis a vis* any opposing interests, and that in matters of broadcasting or any other copyright exploitation, there should be a union among those governing the music and book publishing interests. "This," Mr. Broadhurst explains, "is not only important because book publishers stand in the same position in the copyright issue as music publishers, but also because several book concerns publish music as well." H. M. M.

Elisabeth Kuyper Honored in Capital

WASHINGTON, D. C., May 9.—A highly complimentary "Introduction of Elisabeth Kuyper to the American public by the Marchioness of Aberdeen and Tenair" has been presented to Mme. Kuyper, who is conductor of the Women's Symphony of America. The Marchioness who heard Mme. Kuyper in England and Holland, speaks of her cantata for women's choir and orchestra in terms of praise and predicts "a great future for the Women's Symphony under the capable leadership of this excellent artist."



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Charles Hackett Joins Crusade for Opera to Be Sung in English Language

"OPERA is no longer a foreign institution in the United States," says Charles Hackett, American tenor, who is now appearing in opera in the leading opera houses of Europe and who will return to America in the fall for appearances in the Chicago Civic Opera season and on an extensive concert tour.

"The few Americans who have won their spurs have done it handsomely, and the American people are beginning to realize that opera is for every one," he continued. "Look, for example, at the Chicago Civic Opera. Here is an institution whose name explains itself. It is maintained and guaranteed by 500 individuals. There is no other institution of its kind in the world. Let us see what it has done for America.

"In the first place, it has guaranteed opera for five years for many hundreds of thousands who cannot go to New York, and it gives them performances by the best artists obtainable.

"It boasts of many American artists singing in leading parts. It had this winter two young Americans in the orchestra pit conducting performances with great credit.

"It lured thousands of students to Chicago to study and be in closer touch with operatic art. It aims to give any American opera of merit a hearing. I hope to have the honor of singing in such a production next season.

"It is a curious thing, but we hear so much about the uselessness of trying to sing in English. We hear of how terrible it is, how hard it is to adapt to singing. But only from those who cannot even speak English, much less sing it!

"I have heard opera in English. In many instances it did sound ridiculous, not because of the English but because of the stupid translations of foreign opera. I have sung in many languages and I find that, with the exception of Italian, there is no language easier to sing in than English.

"Do some of our best concert singers offend when they sing in English? Most arguments against English are out of the mouths of foreigners; and I would wager that if at the end of this year's musical season all artists, both at the Metropolitan and the Chicago operas, were told that the following year all their parts were to be sung in English, and English of the standard heard on



Charles Hackett, American Tenor of the Chicago Civic Opera Company

the concert platforms, or they must resign, the following fall they would all be there and we would have the surprise of our lives. Every one would be ready to sing well in our language!

"Personally, I am against foreign operas in English, using the present translations. Most of them are abominable, forgetting all poetry, life, movement and color; principally concerned in telling what is going on before the audience.

"I learned to sing in English. I always sang, my mother says. Why, she says, I sang even as a baby and insisted that I be sung to. As a little child I sang, and I was the alto soloist in the boys' choir. Strangely enough, my voice never changed as boys' voices do, but slowly developed from alto into tenor, and in high school I was tenor soloist in the glee club.

"Then I read Marion Crawford's novel, 'The Roman Singer,' and that finished me for anything else. I speak of these things to show how really easy success is. I could think of nothing except being an opera singer, and that is the story. Now my ambition is to see America in first place in something besides finance!"

Symphony in St. Paul on Nov. 19 and in Minneapolis on the following day. Her appearances to follow this engagement include recitals at Grand Rapids, Milwaukee and Akron. She will be accompanied at the piano by her husband, Boris Zakharoff.

Margaret Matzenauer Engaged for Fall Festivals

Margaret Matzenauer, contralto of the Metropolitan, who is now in Europe appearing in opera and concert, will return to this country toward the end of September in order to fill festival engagements early in October. Mme. Matzenauer has been reengaged for the Maine Festival, appearing in Bangor, Lewiston and Portland. Recital appearances will be in Akron, Ohio, Boston and in Carnegie Hall, New York.

Mabel Garrison, soprano, will make an extensive concert tour next season in this country upon her return from her trip around the world. Miss Garrison has been engaged to sing at Evanston, Ill., on Oct. 27 and in Trenton, N. J., on Nov. 13.

Edward Johnson on his return from around the world will make a brief concert tour before beginning his season with the Metropolitan Opera Company next fall. Among the appearances will be a recital in Winnetka, Ill., on Oct. 12.

Josef Hofmann will open his tour next season at Harrisburg Pa., on Nov. 12. His first New York recital will be on Nov. 14.

Marion Telva, contralto of the Metropolitan, has been engaged to sing at Winfield, Kan., on Oct. 13.

Providence University Glee Club Registers Success

PROVIDENCE, R. I., May 9.—The University Glee Club of Providence, made up of about 100 alumni of various universities of the country, with John B. Archer as conductor, gave its third and last concert of the season in Memorial Hall recently. A large audience was enthusiastic. Helen Stover, soprano of Boston, was the soloist, with Beatrice Warden Roberts of Providence as her accompanist. Earl P. Perkins was accompanist for the club. The club sang with an exceptionally fine volume of tone and with a fine sense of shading. Among the best numbers were "The Leap of Roushan Beg" by Horatio Parker, "Gypsy John" by Frederick Clay, "Speaks" "Sylvia" and "Olaf Tryavason" by F. A. Reisseger. N. BISSELL PETTIS.

Brailowsky to Play with Orchestra

Alexander Brailowsky, pianist, who is now touring South America, will have a busy season in America next season. He will open his tour with a recital in Buffalo on Oct. 21. He will appear as soloist with the Chicago Symphony, Frederick Stock conducting, on Nov. 13 and 14 and with the Minneapolis Symphony on Nov. 6 and 7. He will give a recital on Walter A. Fritschy's Kansas City course on Nov. 10, followed by engagements throughout the Middle West.

Cecilia Hansen to Have Full Schedule

Cecilia Hansen, violinist, on her third season in America next fall will probably open her American tour on Nov. 5 in Boston, appearing later as soloist with the Cleveland Orchestra in Cleveland. She then goes to Minneapolis, where she is soloist with the Minneapolis

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Dai Buell
Josef Hofmann
Benno Moiseiwitsch
Nikolai Orloff
John Powell
Moriz Rosenthal
Olga Samaroff
Harold Samuel

Baritones:

Vincente Ballester
Reinald Werrenrath
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Gala Festival Lists Given in Spartanburg

[Continued from page 1]

Besides assisting in the "Messiah," Miss Lenska sang a group of songs in the first part of the program. The power of her voice was shown in Weber's "Ocean, Thou Mighty Monster."

The symphony program of the second concert included an appearance as soloist by Ossip Gabrilowitsch, pianist. His brilliant playing brought enthusiastic praise.

Flotow's opera "Martha" was the program for opera night, Thursday, May 7. In this the Converse College Choral Society of 350 voices was assisted by the following solo artists: Marina Campanari, soprano, as *Lady Harriet*; Frances Paperte, mezzo-soprano, as *Nancy*; Fraser Gange as *Sir Tristram* and the *Sheriff*; Rhys Morgan as *Lionel*, and Douglas Stanbury as *Plunkett*. Again the director of the festival, Mr. Wodell, took the conductor's platform.

An incident of opera night was that Giuseppe Campanari, father of Miss Campanari, soloist, was in the audience and was taken to the stage and introduced as the principal baritone artist in Spartanburg's music festival eighteen years ago. It was an affecting moment and Mr. Campanari was moved to tears by the magnificent reception the audience gave him.

An outstanding feature of the fourth concert was the violin playing of sixteen-year-old Mary Lou Kirby of this city, who shared honors with the children's chorus. It was Miss Kirby's first appearance with orchestra. As a violin soloist she established herself firmly. Eight ushers carried the flowers to the stage for the young artist who played so faultlessly Wieniawski's Concerto in D Minor.

The children's chorus, under the direction of Mrs. B. L. Blackwell, sang Harvey Gaul's "Spring Rapture" and Mendelssohn's "I Waited for the Lord." The children's chorus is one of the big features of the festival and one in which the citizens take much pride.

"Artist Night" closed the 1925 festival in glorious style. Rosa Ponselle, soprano, and Mario Chamlee, tenor, both of the Metropolitan, were recalled many

times. The audience, after Mr. Chamlee and Miss Ponselle had sung the duet from the last act of "Tales of Hoffmann," continued to call for them until Director Wodell came out on the stage and said, "Ladies and gentlemen: Miss Ponselle and Mr. Chamlee had just seven minutes to catch the train and the station is more than a mile away; they are right now about half way there." Stuart Ross was an excellent accompanist.

Although the 150 guarantors may be called upon to pay a small sum each to cover a possible deficit, the festival was a financial success. The sale of tickets to the five concerts, on May 6, 7 and 8, amounted to \$13,700. The paid attendance at the first and second concerts was about 1400, about 1500 at the third and fourth concerts and 1800 at the fifth. More than 1000 season tickets were sold, varying from \$8 to \$15 each.

D. G. SPENCER.

Big Musical Program for Parks of New York

[Continued from page 1]

grant any monopoly of concerts to any one leader, donor or organization. This principle was heartily indorsed by the committee on music. Chairman Berolzheimer's announcement follows:

"In Central Park, five evening concerts a week for fifteen weeks, or about seventy-five in all. Some afternoon performances will be incidental to holiday and Sunday demands. The band concerts will include those of the Seventh, Twenty-second, Twenty-third and Seventy-first Regiment Bands and those conducted by leaders like Walter Rogers, Thomas Shannon, Gustave D'Aquin, Lieut. Fred W. Simpson, Joseph F. Meduna, Patrick Conway, Frank Martin, Dr. G. E. Conterno, Paul E. Clifford and Amedeo Passeri.

"The symphony performances will be given by the New York Symphony Orchestra, the Chamber Symphony Orchestra, the Waldorf-Astoria Orchestra and by conductors like Franz Kaltenhorn, Dr. Hugo Riesenfeld, Maximilian Pilzer and Josiah Zuro. Among the vocal offerings will be concerts by the Associated Glee Clubs, the Oratorio

Society of New York and the People's Chorus of New York.

"In Carl Schurz Park and Mount Morris Park there will be concerts by the larger bands, one a week in each park.

"In Pelham Bay Park and Van Cortlandt Park, the Bronx, there will be Sunday afternoon concerts on alternate Sundays, making one every week in all. In De Voe Park, Poe Park and St. Mary's Park one evening a week in each park.

"In Prospect Park, Brooklyn, concerts will be given on two evenings a week, with Sunday performances at 4 o'clock on occasion. An evening concert a week will be given in Winthrop Park and in Sunset Park. Supplementing the Brooklyn park music schedule will be an outdoor operatic season in Ebbets Field of free public performances.

"Two evening concerts a week will be given in the new bandstands in Forest Park and Astoria Park Queens. Some of them will be evening performances during the week and some of them afternoon Sunday affairs. Highland Park will have an evening concert every Sunday; King's Park, Jamaica, an evening concert every week, and a weekly performance will be provided for a music-stand extension to the Rockaway Beach boardwalk at the foot of 116th Street, Rockaway Park.

"The Curtis Athletic Field will be furnished with one large band or symphony orchestra evening concert every week. Similar provision will be made in Thompson Field. The new bandstand in Westerleigh Park will be opened with a gala concert. Concerts will also be given in Tottenville, Great Kills and New Dorp."

Herma Menth Gives Recital Series Before Organizations in Baltimore

BALTIMORE, May 9.—Herma Menth, pianist, gave a series of recitals before local clubs and other organizations recently. These included appearances at the luncheon of the Shrine Club at the Hotel Emerson, before the Catholic Daughters of America, before the Lions' Club and in St. Ann's Auditorium. She was heard also before the Casey Club, in the auditorium of the Clifton Park High School and St. Martin's Catholic Church.

Notable Events Delight Audiences at Cincinnati

[Continued from page 9]

a children's cantata for chorus and orchestra, music by Lodewyk Mortelmans, which had been translated from the Flemish by Frank van der Stucken, was one of the most memorable events of the Festival. Originally the work was known as "Young Flanders," and it was "Americanized" for this occasion.

When the audience arrived the stage appeared empty, but there was a thrilling sight when a deep green curtain was raised, revealing the 800 children, arranged rank on rank in an immense chorus. The music proved to be melodious and attractive, if somewhat conventional, and it was sung with an almost uncanny beauty by the children, who again dispensed with the printed notes. Alfred Hartzel led the children inspiringly.

On Saturday evening, the Festival closed with a memorable performance of Wagner excerpts, sung in English. The third act from "Tannhäuser," the scene of the Grail from the first act of "Parsifal" and the Quintet and Finale from "Meistersinger" were given with Florence Austral, Mrs. Langhorst, Robert Maitland, Fred Patton, Nevada van der Veer, Dan Beddoe and Richard Fluke as soloists. The part of *Tannhäuser* was sung by Edward Johnson and was done with the same success as his St. Francis the night before. Robert Maitland sang the music of *Wolfram* with his accustomed style and vigor. Florence Austral interpreted the "Prayer" of Elizabeth with deep feeling and beautiful tone. Mrs. Langhorst sang the part of *Venus*.

In the "Parsifal" scene, *Amfortas* and *Titel* were very well interpreted by Robert Maitland and Fred Patton, respectively, and the special chorus sang effectively. The "Meistersinger" scene too, was a delight. The singing of Johnson, Patton, Miss Austral, Mme. van der Veer and Robert Maitland will not soon be forgotten. Johnson gave the "Prize Song" new grace and Fred Patton's treatment of the music of *Hans Sachs* was like a lesson to embryonic singers.

PHILIP WERTNER.

"ONE OF THE REALLY WORTH WHILE PIANISTS OF THE NEWER SCHOOL"

(Denver Post)

Arthur FRAZER

PIANIST



Photo by Daguerre.

"Splendid sweep . . . Exquisite feathery lightness and speed. Richly deserved the generous applause." *Chicago Journal of Commerce*

"Reaped a harvest of applause and well earned admiration. Tone is good, well produced. . . . Adequate volume." *Chicago American*

"An artist whose work is always remembered not merely heard. Stamped with his own personality. . . . Assurance, breadth and freedom, style and originality, refinement and poise, the ability to grasp a composition as a whole, and to play it as a unity." *Register (University of Oregon)*

"Inborn musical feeling and taste. . . . Careful pedaling and attention to tonal gradations. . . . Technic fully adequate. His performance and appearance are that of the artist." *San Francisco Musical Review*

"Mr. Frazer's virility and freshness are inspiring. . . . Sane, invigorating style." *Independent Times (Streator, Ill.)*

"Pleased a large audience." *Helena Independent*

"Very favorable impression. This, his second appearance here, was appreciated by the music lovers even more than his first." *Bozeman (Mont.) Chronicle (State College)*

"Rare technical skill and interpretive ability. . . . Excellent presentation of his program. A brilliant reading of the Schumann Carnival." *Indianapolis News*

"A skillful rendition of a well-selected program. Finely developed technique. . . . Most careful interpretation." *Indianapolis Star*

"An unqualified success. . . . A brilliant exposition of executive ability." *Muncie Star*

"It was Mr. Frazer's third appearance in Toledo, and he easily sustained the very favorable impression he had made on his former visits. His playing is decidedly brilliant and virile, yet he does not lack the poetic side." *Toledo Blade*

"A most interesting program. . . . Great delicacy of touch and fine interpretive ability." *Stockton*

"One of the really worth while pianists of the newer school. Facile technic, tone flowing and singing, and of excellent quality." *Denver Post*

"Wonderful delicacy of technic. . . . True poetic quality. . . . Tone quality was beautiful." *Portland Spectator*

"Mr. Frazer's recital was made more enjoyable by the Explanatory Talks which gave an idea of the theme to those who were not familiar with the compositions, and enabled all to appreciate the more the spirit of the numbers." *Spokane Chronicle*

"Fine musicianship, excellent technical equipment, interpretative gifts of a high order. . . . A crisp and clear touch. . . . Interpretations poetic and imaginative." *Register-Gazette*



Photo by Daguerre.

Mgt. of ARTHUR FRAZER, 100 East Chicago Ave., Chicago

Brilliant Seasons by Metropolitan Delight Rochester and Cleveland

[Continued from page 1]

Rochester can put forth, and presented a spectacle that was only second to that on the stage itself for brilliance and color.

MARY ERTZ WILL.

CLEVELAND, May 9.—The Metropolitan Opera Spring Festival closed its season of nine operas and a grand gala concert in Public Auditorium on May 5. Vast audiences attended every performance, aggregating approximately 80,000 persons for the entire season. The engagement was opened on April 27 with "L'Africana" and was concluded with a gorgeous performance of "Aida," when 8279 persons filled the vast auditorium and more than 500 were turned away. Cleveland has now established itself as the music center of the Middle West. During the brief visit of our famous operatic stars people came from many states to avail themselves of the wonderful opportunity which will from now on be an annual event in Cleveland.

Following the gay and festive opening on Monday night with "L'Africana" there came an elaborate performance of "Faust." Feodor Chaliapin, in voice and acting was superb as *Mephistopheles*. Frances Alda sang the part of *Marguerite*, her lovely clear voice reaching the farthest corners of the great hall. Armand Tokatyan as *Faust* again won the instant admiration of the audience and proved a most satisfying and pleasing tenor. Giuseppe De Luca was the *Valentin* and his rich voice won him a well-deserved applause. Ellen Dalossy was charming as *Siebel* and displayed a voice of nice quality. Kathleen Howard was an interesting *Marthe*, and Louis D'Angelo a successful *Wagner*. The orchestra gave splendid support, with Louis Hasselmans conducting. The great organ in the auditorium added greatly

to the impressiveness of the Church Scene.

"Trovatore" on Wednesday drew the largest audience to date, an audience of 7598 people which filled the great hall being exceptionally responsive and enthusiastic. After curtain calls without number the "Miserere" had to be repeated. Rosa Ponselle as *Leonora* again drew the admiration she had won on previous occasions. Her voice was gorgeous, and she did excellent acting. Giovanni Martinelli as *Manrico* again proved his remarkable talents as actor and singer. His rich voice added greatly to the impressive scenes, and the vibrant mellow tones seemed of even greater power than formerly. Marion Telva displayed a voice of much warmth and sang the rôle of *Azucena* in splendid style.

Mr. Danise did clever work as *Count di Luna* and again won admiration with his rich voice. Grace Anthony was a successful *Inez*. Mr. D'Angelo was the *Ferrando*. Giordano Paltrinieri, *Ruiz*, and Vincenzo Reschiglian, a *Gypsy*. Gennaro Papi conducted.

"Falstaff" Superbly Sung

"Falstaff" on Thursday was one of the stellar occasions, and a vast audience gathered to hear this unusual opera with an unsurpassable cast. Antonio Scotti proved a superb actor and his voice had much warmth and power. Lucrezia Bori was most charming as *Mistress Ford*, and her lovely voice again added many laurels to those she has already achieved here. Queena Mario, was delightful as *Anne*, her beautiful, crystal-like voice even in its greatest delicacy reached every corner of the hall. Lawrence Tibbett as *Ford* won great admiration for his mellow voice and vividly dramatic acting. Mr. Tokatyan was a distinguished *Fenton* and sang the part

in good style. Others heard in the merry Verdi work were Angelo Bada, whose rich voice added much to the character of *Dr. Caius*, Miss Telva as *Dame Quickly* and Kathleen Howard as *Mistress Page*, both proving singers of high degree, Mr. Paltrinieri and Adamo Didur. Tullio Serafin conducted.

All the productions were gorgeously mounted, the immense stage of the Auditorium furnishing every opportunity for stagecraft in its highest degree. Special mention should also be made to the elaborate and most gorgeous dances led by Rosina Galli and the corps de ballet, which were nothing short of kaleidoscopic in color and design.

"Coq D'Or" Stirs Enthusiasm

On May 1 the double bill of "Coq d'Or" and "Pagliacci" was an attraction of great note. The first work had been anticipated with much interest and enthusiasm, and the production surpassed the keenest imaginations. Nanette Guilford's clear, limpid voice was much admired in portraying the part of the *Voice of the Golden Cock*. Thalia Sabanieva proved a singer of particular interest as the *Princess*, and Rosina Galli was both gorgeous and dainty in miming the latter part. Adamo Didur expressed dignity in his singing as the *King*, and Alexis Kosloff was most regal as the mime for the part. Giordano Paltrinieri sang the music of the *Prince* with much emotion, and Isidor Swee portrayed the rôle. Henriette Wakefield again won many admirers with her rich contralto voice as *Amelfa*, which Florence Rudolph daintily portrayed. Rafael Diaz sang the *Astrologer* with his usual good style, and Giuseppe Bonfiglio proved a good actor for the part. Louis D'Angelo as the *General* was in good voice and Ottokar Bartik acted the part. Vincenzo Reschiglian was the singing *Knight* and Domenico Da Re the actor. The performance was marvelously staged and costumed. Particular mention should be made of the splendid work of the orchestra with Giuseppe Bamboschek conducting.

"Pagliacci" followed with a performance of splendid merit. Elisabeth Rethberg made her bow to Cleveland as *Nedda* and won the instant admiration of the audience. Much artistry was

manifested in her singing. Giovanni Martinelli depicted *Canio* in fine style, and received an ovation that brought him to the stage repeatedly. Giuseppe Danise sang the part of *Tonio* in capital form. Angelo Bada was an interesting *Beppe*, and Lawrence Tibbett again won the hearts of friends here as *Silvio*. Gennaro Papi conducted.

"Parsifal" was the bill for the Saturday matinee. Rudolph Laubenthal in the title rôle displayed a voice of splendid quality. Florence Easton sang the part of *Kundry* with much feeling and artistry. Clarence Whitehill as *Amfortas* gave dignity to the part, and his voice was of much warmth. Adamo Didur as *Klingsor* displayed again his ability as an artist and singer. William Gustafson was a distinguished *Titirel*. Others in the cast included Marion Telva, George Meader, Louis D'Angelo, Ellen Dalossy, Louise Hunter, Max Altglass, Giordano Paltrinieri, Marcella Roeseler, Nanette Guilford, Laura Robertson, and Charlotte Ryan. Tullio Serafin conducted this opera for the first time in America, making a deep impression.

"Traviata" on Saturday evening proved one of the high spots of the engagement. Lucrezia Bori again charmed the huge audience as a most fascinating *Violetta*, with gorgeous voice, striking personality and splendid acting. Giacomo Lauri-Volpi's voice was again heard to advantage as *Alfredo*. Giuseppe De Luca as the elder *Germont* added again laurels to many achieved here. Others in the cast included Phradie Wells, Henriette Wakefield, Angelo Bada, Millo Picco, Louis D'Angelo and Paolo Ananian. Giuseppe Bamboschek conducted.

Gala Concert Given

On Sunday afternoon the announcement of a gala concert brought more than 8,000 people to the great hall and a program of most inspiring proportions was presented.

The artists appearing included Queena Mario, Elisabeth Rethberg and Phradie Wells, sopranos; Jeanne Gordon, contralto; Angelo Bada, Giacomo Lauri-Volpi and Armand Tokatyan, tenors; Lawrence Tibbett and Millo Picco, baritones, and William Gustafson and Leon Rother, basses. In addition the entire

[Continued on page 37]

Again MOJICA

(Pronounced Ho-say Mo-he-ka)

"PELLEAS"
BOSTON, CHICAGO OPERA CO.
MARY GARDEN THE "MELISANDE"
FEB. 7, 1925

BOSTON SUNDAY ADVERTISER

José Mojica proved to be the best Pelleas Boston has yet heard, and Georges Baklanoff, shared honors on the stage with Miss Garden—E. F. HARKINS.

BOSTON GLOBE

Debussy's Opera "Pelleas" drew the most enthusiastic audience of the season. Mojica's Pelleas proved as admirable as those who have followed his work had hoped would be the case. His youth, grace and imagination rendered his Pelleas a notable performance, one that should lead to many other opportunities for him next season.—P. R.

BOSTON SUNDAY POST

Mojica's "Pelleas" was indisputably in every way the most persuasive that a Boston audience has seen and heard.—WARREN STOREY SMITH.

BOSTON HERALD

The first Pelleas, Jean Perier, came to New York, but not to Boston. No one approached him in this country until yesterday. Yesterday Senor Mojica almost made us forget Perier, and Mojica has this advantage, his youthful appearance, grace, personal charm. Add to all this his artistic sensitiveness, his eloquence in the Debussyan speech, his reserve in bearing and gesture, a reserve that foretold the tragedy to come, his fervent declaration and his ecstasy before Golaud gave the fatal thrust. Was a scene of this quiet and suppressed emotion ever more beautifully played than it was yesterday?—PHILLIP HALE.

MUSICAL COURIER

Mojica disclosed the greatness of which he is capable. He brought to the role not only the youth and ardor that are indispensable for its effective portrayal but also notable artistic restraint and beauty of voice. Here was indeed a Pelleas to companion Miss Garden's matchless Melisande.



Senor Don José

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"COUNT ALMAVIVA"
WASHINGTON, D. C. OPERA CO.
CHALIAPIN THE "DON BASILIO"
APRIL 13, 1925

WASHINGTON TIMES

Barber of Seville given brilliance by cast. Mojica and Paggi carry top honors. Chaliapin towers above role. (Headlines.) Mojica trills, sings roudades of entrancing sweetness, a tenor of consummate art, added to which is the charm of his personality and a dramatic art that holds a rare finesse beneath an abounding youth and exuberance. The "Valentino" of grand opera, as the handsome Mojica is called.—JESSIE MacBRIDE.

WASHINGTON POST

Mojica was an immediate success from when his serenade captivated the audience and he displayed his lovely lyric tenor with its caressing tones, artistry of handling, and impeccable diction, to good advantage. His was an appealing figure youth as well as with the dash and verve of the Latin visible in every moment. In his duets and trios his mellow tenor was heard to good advantage, too.—E. E. P.

WASHINGTON EVENING STAR

José Mojica, "the Sheik" of grand opera, was beautiful in the role of "Count Almaviva." As one old dowager in the second role was heard to remark, "he can sing, too." He has a fine lyric quality of voice and marvelous flexibility of tone encompassing difficult coloratura cadenzas with ease and excellent breath control. He is also a fine actor. His Italian enunciation was clear and musical.

WASHINGTON HERALD

Especially Mojica's diction was splendid. His voice was beautiful, and he sang brilliantly.—KATE SCOTT BROOKS.

PITTSBURGH HEARS HARVARD SINGERS

Schumann Cantata Given by Institute Chorus—Local Composer Honored

By William E. Benswanger

PITTSBURGH, PA., May 9.—Under the leadership of Dr. Archibald Davison, the Harvard Glee Club gave a pleasing program in Carnegie Music Hall on April 24. The work of the club was very well received.

The Pittsburgh Musical Institute gave a choral program in Carnegie Lecture Hall. Charles N. Boyd conducted with his usual fine ability. The principal number was Schumann's cantata, "Pilgrimage of the Rose," in which the soloists were Elsie B. Mitchell, Charlotte Brewer, Reba Campbell, C. Fred Newman, Gertrude Clark, Roy Strayer, Raymond Griffin and Melville Hemphill. Maude Pearson was the narrator. There were also part-songs by the Pittsburgh Musical Institute Chorus and solos by Lucy Costa and Mary Redmond.

May Beagle presented Ernestine Schumann Heink in recital in Carnegie Music Hall on April 30. Mme. Schumann Heink is an old favorite in Pittsburgh and sustained her reputation of many years. She was assisted by Florence Hardeman, violinist. The accompanist was Katherine Hoffmann.

Pittsburgh again honored one of her composers when T. Carl Whitmer appeared for the benefit of Dramamont, a music shrine on the Hudson. The program consisted entirely of the works of Mr. Whitmer. Twenty-eight soloists appeared, in addition to the composer, in works ranging from vocal solos, through all combinations of instruments, to string quartet.

The Tuesday Musical Club presented a choral program in Memorial Hall, under Mr. Boyd.

Mrs. Rose Meitlen-Litt, violinist, pupil of Ralph Lewando, won the Pennsylvania State competition of the Federation of Music Clubs at Wilkes-Barre, Pa., and won the State prize of \$100. On April 25 Mrs. Litt won the district contest against New York, New Jersey and Delaware. The decision of the judges in both events was unanimous. Among the judges was Dr. Sigmund Spaeth, music critic. Mrs. Litt is a member of the Tuesday Musical Club and represented that organization at the competition.

Mrs. Edith Taylor Thomson presented in recital, in Carnegie Music Hall, Mme. Ada Tchirkow, lyric soprano. She was assisted by Gaylord Yost, violinist, and Earl Mitchell, pianist.

Leavenworth Events Include Programs by Club and Church Chorus

LEAVENWORTH, KAN., May 9.—The Fort Leavenworth Music Club recently arranged a program of old English and Scots airs and dances. Among those appearing in the program were Mrs. James Stevens, Mrs. Albert Tucker, Mrs. Gynther Storaasli, Mrs. Leslie McDill, Mrs. Jerome Pillow, Col. Roy Kirtland and Major Harold D. Burdick. The operetta recently given by the High School of Lansing, Kan., was so successful that Mrs. J. Oscar Brown, director, has arranged for a repetition. St. Mary's College and Academy presented Helen Houlton and Alice McDonnell, pianists, in a

graduation recital. Among the music heard in the local churches recently was a performance of Adam's cantata, "The Story of Calvary," in St. Paul's Episcopal Church; "The Crucified," by George B. Nevin, at the Christian Church; a mass by Farmer at the Catholic Chapel; a mass by Werner in the Sacred Heart Church; Bruno Huhn's "Christ Triumphant" at the Congregational Church, and a miscellaneous program at St. Paul's Episcopal Church. Special services were held in the First Methodist, Baptist and Presbyterian Churches and by the Fort Leavenworth Music Club.

FREDERICK A. COOKE.

TOLEDO ENJOYS RECITAL BY MME. SCHUMANN HEINK

Mozart Choir Gives Beethoven Mass—Junior Monday Musicales Enlists Ten Members in Concert

TOLEDO, OHIO, May 9.—Ernestine Schumann Heink recently gave a recital in the Coliseum, including on her program a group of German lieder by Schubert, Schumann and Fleishmann and several English songs, "The Kerry Dance," Salter's "Cry of Rachel," Rasbach's "Trees" and Nevin's "The Rosary." Mme. Schumann Heink was assisted by Florence Hardeman, violinist, and Katherine Hoffman, pianist.

The Mozart Choir, under the baton of J. Charles Kunz, gave a fine performance of Beethoven's Mass in C in the Coliseum on April 27. Soloists were Leroy Hamp, tenor; Mae Rydman Steinert, soprano; Mrs. George Fell, contralto, and Frank Conrad, bass. The orchestra, recruited from the Toledo Symphony, John Koella conducting, gave an excellent accompaniment, as did Celestine Sociewho, choir accompanist.

On the same evening the Monday Musicales, under the direction of Mrs. Reginald Morris, presented its junior members in a recital in Greene's Auditorium. The program consisted of works by Massenet, Godard, Chopin, Debussy, Mendelssohn and Kreisler, given with unusual skill by Marane Baker, Katherine Klapp, Eileen Beeson Long, Jeanne Reed, Jane Siegfried, Ruth McInnes, Gladys Wicks, Emily Rairdon, Mrs. R. C. Longfellow and Dorothy Mason.

HELEN MASTERS MORRIS.

Inventor of Five-String 'Cello Gives Washington Demonstration

WASHINGTON, May 6.—Vladimir Karapetoff of the faculty of Cornell University, Ithaca, N. Y., in a lecture in the auditorium of the New National Museum here on April 30 gave national capital musicians a genuine surprise by demonstrating his invention, a five-string 'cello, which he has displayed in New York and elsewhere. The new instrument may be used either as a violin or a 'cello. Bach's "Sonata for the Fifth String" may be played on it, which musicians say is something that has never been done before. The instrument has two strings of gut, one of phosphor bronze and two of steel. Mr. Karapetoff, who is a professor of engineering, spent seven years perfecting the instrument.

ALFRED T. MARKS.

CHARLES CITY, IOWA.—Henry Iblings, tenor of Cedar Falls, gave a sacred song recital in the Congregational Church recently. Songs and arrangements by modern American composers, including Vanderpool and John Pringle Scott, formed the major part of the program.

BELLE CALDWELL.

Myra Hess Departs for Home in England After American Concert Tour



Myra Hess, English Pianist

Myra Hess, English pianist, who has proved to be one of the most welcome visitors to America in the last few years, brought her season to a close recently and sailed for Europe on the Majestic on May 2. Miss Hess' appearances included engagements both with orchestra and in concert. In many cities she was heard for the second or third time. One of her last recitals before returning to her home in England was at the Knox School in Cooperstown, N. Y., where the accompanying photograph was taken. Because of her many engagements in England and on the Continent, Miss Hess will not be able to spend the entire season in America, but will return early next February for a closely booked tour under the direction of Annie Friedberg. Among the cities that have already engaged her for recitals are St. Louis, Louisville, Kansas City, Boston, Buffalo, Rochester, Northampton and Oberlin.

London Quartet Reappears in Albany

ALBANY, N. Y., May 9.—The London String Quartet gave a program of chamber music recently in Chancellor's Hall under the direction of the New York State College Music Association. The return engagement drew a crowded

house. The quartet comprises James Levey, first violin; Thomas Petre, second violin; H. Waldo-Warner, viola, and C. Warwick-Evans, 'cello. The program included Schubert's Quartet in A Minor, Borodin's "Nocturno," a Haydn Serenade, Debussy's Quartet in G Minor, and Percy Grainger's "Molly on the Shore" as an encore.

W. A. HOFFMAN

Washington Clerk Wins First Place in Federation Piano Contest

WASHINGTON, D. C., May 9.—Vivienne Winsted, pianist, won the Capital District contest of the Federation of Music Clubs, held recently in Roanoke, Va. The district comprises four units, the District of Columbia, Maryland, Virginia and West Virginia. Miss Winsted, who is a clerk in the Tax Department, played Beethoven's "Appassionata" Sonata and a MacDowell Sonata. She is a pupil of Felian Garzia of Washington and New York. The winner in the vocal contest was Mrs. William Wilder, soprano, of Norfolk. Both artists will go to Portland, Ore., to compete in the national contest at the biennial convention of the Federation.

Wichita Students Are Heard

WICHITA, KAN., May 9.—A complimentary concert by advanced students of the Wichita College of Music was given in Philharmony Hall. The following took part: Lewellyn Butler, Clarice Miller, Walter Kessler, Laura Bauerly, Harold Boggess, Mrs. Theodore Lindberg, Ada Wilk. A program by students of the Conservatory of Mount Carmel Academy consisted of numbers by a violin choir, the Academy chorus, and solo and concerted numbers for piano, voice, and violin.

T. L. KREBS.

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Changing Teachers and Method Hampers Vocal Progress, Joyce Bannerman Says

THE idea that it takes several teachers to mold the career of a singer is not one that appeals to Joyce Bannerman. Nor does she believe that good training can be had only in Europe or New York. These two old-fashioned notions she has quite exploded by the success which she has had in her first concert season both in England and America. And although she has spent a year in Italy and traveled throughout Europe as well as her own country, she is quite content to return to her home in Cleveland and, on occasion, seek the advice of her one and only teacher.

"Perhaps it is the eagerness for advancement which causes many students to run from one teacher to another," said Miss Bannerman. "Of course, there are doubtless many teachers who really know little about the voice and the student cannot quit one of them too quickly. But if one has found a teacher who is guiding him in the right path, it is well not to be too impatient if progress does not come as rapidly as he wishes. Almost every teacher has a 'method' of his own, and as soon as the singer begins to try this one and that he is certain to find himself confused and not sure just what to do.

"When I was very young I studied the piano. My first teacher in singing was William Saal, and I still find his advice good whenever I need help on some vocal problem. If one knows how to sing, he will not feel abashed even if he did not study in one of the great music centers or in Europe. I know that I did not feel unduly bold when I made my New York debut last fall or when I sang for the first time in Wigmore Hall, London, in February. After all, the public cares only whether or not one can sing and not where he learned his craft."

Although Miss Bannerman has gained the reputation of being an insatiable worker, she says that what she accom-



Joyce Bannerman, Soprano

plishes is not always a sure index of the time she has spent in study. An hour of intensive work, she believes, is much more valuable than four hours of indifferent study. Painting and pastels also claim attention, and, now that spring is here again, the garden and flowers must be attended to.

Yet there is time for everything, Miss Bannerman insists—most of all for music, which is her first love. Encouraged by the successes which she has achieved in her first season under the direction of Annie Friedberg, she has set apart a portion of each day in which to enlarge her repertoire for next season. As usual, her programs will contain a generous share of American songs, for which she is always on the lookout.

A. P.

N. Y. QUARTET IN NASHVILLE

Pianist and Ward-Belmont Orchestra Give Interesting Programs

NASHVILLE, TENN., May 9.—The New York String Quartet appeared recently in Ryman Auditorium in a program comprising Smetana's Quartet, "From My Life," and works by Mozart, Haydn, Borodin, Grainger, Bridge, Goossens and Grieg.

Lawrence Goodman, head of the piano department at Ward-Belmont, gave his annual recital in the auditorium of the school, greeted by an unusually large audience. Mr. Goodman's technic was admirable and he displayed great beauty of tone and certainty of interpretation throughout his program, which included the Bach Toccata and Fugue, Beethoven's "Moonlight" Sonata, a group of Chopin numbers and modern works by Brockway, Eastwood Lane, Moszkowski and Hans Barch.

With Kenneth Rose conducting, the Ward-Belmont Orchestra gave its annual concert at Ryman Auditorium recently. The players were splendidly trained in their program, which opened with Weber's "Oberon" Overture, solo parts being well taken by Pierre Briquet, cellist; Maurice Loveman, flautist; Oscar Henkel, oboe player; Carl Valdez, clarinetist, and T. A. Gabriel, French horn player. Other works by Gounod, Handel, Godowsky, Rimsky-Korsakoff and Gardner had to be repeated. The soloist was Claire Harper, violinist, pupil of Mr. Rose, who played the "Scherzo-Tarantelle" by Wieniawski and Achron's arrangement of Mendelssohn's "On Wings of Song" for an encore, with Mrs. Hazel Coate Rose as accompanist.

MRS. J. A. WANDS.

Richmond Musicians' Club Heard

RICHMOND, VA.—The Musician's Club gave its last concert of the season in the Women's Club recently, when a program of wide interest was admirably performed. Soloists were Mrs. Henry Stern, violinist; Mrs. Garnett Ryland, pianist; Mrs. R. W. Carrington, so-

program including works of Massenet, Poldowski, Waldo Warner and others. Three members who assisted in solo work were Lavinia Gauen, Mrs. C. N. Hurst and Mrs. O. J. Fickeisen.

The Musicians' Guild held a recent Sunday meeting at the Artists' Guild. An interesting musical program included a Quintet by Dohnanyi played by the Agnes Gray String Quartet, with Miss Cunningham as pianist. Cadman's Sonata in A Major was performed by Marie Ammon, pianist. Charles Previn, musical director of the Municipal Theater, gave an address on "What the Municipal Chorus Does for its Members."

The Glee Club of the St. Louis City Club, with John W. Bohnas, conductor, recently gave its first concert. Raymond Koch, baritone, formerly of St. Louis, and John A. Patterson, violinist, were the soloists. The club displayed excellent training and, with the soloists, was well received.

HERBERT W. COST.

LOUISVILLE ACCLAIMS VISITING ORCHESTRAS

St. Louis and Cleveland Forces Give Outstanding Programs—Maier and Pattison Heard

LOUISVILLE, KY., May 9.—The St. Louis Symphony, with Rudolph Ganz as conductor, was heard at the Women's Club auditorium in two concerts. Michel Gusikoff appeared as the soloist for the afternoon program and Helen Traubel and Arthur Shattuck were soloists in the evening concert, when Beethoven's Fifth Symphony was given. Saint-Saëns' Piano Concerto in F Major was given by Mr. Shattuck. The concert was managed by P. S. Durham.

Two important concerts were given at the Jefferson County Armory by the Cleveland Orchestra. Arthur Shepherd conducted the matinee, and Nikolai Sokoloff the evening concert. Among the numbers given were Tchaikovsky's "Nutcracker" Suite and Stravinsky's Suite from "L'Oiseau de Feu." A very large audience filled the Armory. The concert was managed by Mr. Durham.

Guy Maier and Lee Pattison, pianists, were presented in a fine concert at the Women's Club. Among the numbers given were the Sonata in D Major by Mozart, Chabrier's "Spanish Rhapsody" and a group of modern numbers, which were well received.

Eva Gauthier, soprano, was presented at the Women's Club. The audience filled the auditorium. The artist gave a stimulating program. The latter two events were under Mr. Durham's management.

The Louisville Male Chorus gave its first concert of the season at the Boy's High School. Ester Metz was the soloist.

JAMES G. THOMPSON.

INDIANAPOLIS HAILS GREAT LAKES TESTS

Mendelssohn Choir Gives Spring Concert with D'Alvarez

By Pauline Schellischmidt

INDIANAPOLIS, May 9.—The four sections of the Great Lakes District Contest, held in Hollenbeck Hall, brought out the twelve winners of the State contest held in Indiana, Ohio and Michigan. The winners were students of piano, violin and voice.

Mrs. C. B. Klingensmith of Youngstown, Ohio, president of the district federation, was in charge, assisted by Mrs. Edgar Stillman Kelley of Cincinnati, national chairman, and Florence Jeup, State chairman. Judges were Rudolph Reuter and Glenn Dillard Gunn, Chicago; J. H. Thuman, Cincinnati; Gaston Bailhe, Fort Wayne; Frank Bunn, Muncie; Ida Belle Sweeney, Arthur Monninger, Bomar Cramer, Fred Newell Morris and Constantine Bakalnikoff, Indianapolis.

The violin prize was awarded Walberg L. Brown, Cleveland, a pupil of André de Ribapierre; Marjorie Moyer, Cleveland, won the piano prize. She is a pupil of Clarice Balas. Viola Hobbs, contralto, Detroit, winner in women's voices, studies under Blanche Bliss Lyons, and Olin Bowen, bass, of Grand Rapids, is a pupil of Reese Veatch. Cleon Colvin was awarded second place in the violin contest. A dinner for the winners, judges and officials of the federation was given in the Indianapolis Athletic Club.

The spring concert of the Mendelssohn Choir brought out a large audience, the splendid work done under the baton of Elmer A. Steffen arousing enthusiasm. The assisting artist was Marguerite D'Alvarez. The choir sang Burleigh's "Dig My Grave" and "Deep River," also works by Coleridge-Taylor, Widor, Victor Herbert and César Franck.

Mme. D'Alvarez, in her debut here, was accorded an ovation. She sang the Habanera from "Carmen" in distinctive style and songs by Hahn, Debussy, Ireland, Robinson and Hageman.

Paul Matthews accompanied the chorus. Berta Miller Ruick played the organ, and Mme. D'Alvarez had Morton Howard as her accompanist.

Robert Imandt, violinist, will sail for Europe on June 4 for several months' vacation in France, Switzerland and Germany. He will gather new material for his recitals next season.

ST. LOUIS CHORUS HEARD

Alice Gentle Is Soloist—Musicians' Guild Presents Chamber Works

ST. LOUIS, May 9.—Alice Gentle, soprano, was the soloist in the final concert of the season by the Morning Choral in the Odeon. She was heard in arias from Gounod's "Queen of Sheba" and from "Carmen" and "Tosca" and songs by Moussorgsky, Rebikoff, Hummel, Watts and Hageman, being very cordially received and compelled to add encores. The chorus, under Charles Galloway, sang in costumes of the classic period, showing excellent ensemble work in a

MILDRED ORNE

SOPRANO

Chicago American
Miss Orne has been richly endowed by nature, for she possesses a very lovely voice and also a lovely and winning stage personality; besides a good musical ear which steers her clear of the pitfalls of wandering pitch or uncertain intonation or attack. The quality of her soprano haunted us by its resemblance to that of an opera singer recently heard and we soon traced its relationship to the tone of our Edith Mason. Miss Orne's is a young Mason voice, with just that refined and silvery soaring quality and just the same tinge of chill at times. We liked her best in the Mozart aria *Deh Vieni* from "Le Nozze di Figaro" sung with intelligent grasp of its vocal and musical style, and with fine purity of phrasing. "Dusk Fallen" by Cesar Cui, was also very well sung. Miss Orne was warmly applauded.—Herman Devries.

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JOSEPH SCHWARZ



SCHWARZ WINS PLAUDITS OF TEN THOUSAND IN CONCERT

Ten thousand persons in exposition Auditorium cheered *Joseph Schwarz* heartily when he appeared on the platform with the San Francisco orchestra. . . . Cheered him like an old friend. They doubtless remembered the great furore he created at his first appearance in grand opera in this country with the Chicago company. . . . He made a great impression in singing the "Pagliacci" prologue, so great indeed that the enthusiasts broke again. . . . Then the applause was so long and loud that they had to defer to the wishes of the audience and *Schwarz* repeated the andante.

—*San Francisco Call and Post.*

SCHWARZ A GLORY TO THE LYRIC STAGE

Joseph Schwarz, Russian Baritone, appeared with the Chicago Civic Opera at two guest performances—*Rigoletto*, December 31, 1923, and *Othello*, January 2, 1924.

What the press of Chicago thought of his performance is shown in the appended reprints of press notices. There is a singular unanimity about them, and they give unmistakable evidence of *Mr. Schwarz's* greatness as an operatic artist. The notices follow:

Joseph Schwarz has one of the rarely beautiful voices of the world and he uses it to transmit emotions as well as words.

—*Chicago Tribune.*

Schwarz is just now the finest artist among the operatic baritones and his *Rigoletto* is one of the finest roles. This reviewer is embarrassed by its many excellences. Dramatically it is logical and powerful. Vocally it is infinitely resourceful. Musically it is superb.

—*Herald Examiner.*

Joseph Schwarz's *Rigoletto* is tragic, pathetic and moving and its portraiture is positively thrilling in its vocal power and quality. . . . The voice is, in fact, beyond criticism. . . . A veritable mirror of emotion. . . .

—*Chicago Evening American*

Schwarz possesses two qualifications which serve to make him unique among his fellows. He has vocal quality that is unsurpassed and in addition he is one of the best actors on the operatic stage.

—*Journal of Commerce.*

It was Mary Garden, operatic "directa" who first brought *Joseph Schwarz* to the Auditorium. We shall not soon forget the surprise and delight of his unheralded appearance at that time, the poetry and charm of his *Wolfram* and the divers art pictures he gave us with his inimitable *Rigoletto*, his noble *Amfort* and his *Germont, Sr.*, in *Traviata*. . . . *Schwarz* is a glory to the lyric stage. . . . Has there ever been such an *Iago*? If so then not in my time. I have heard all the great baritones who have made the role notable, from *Victor Maurel*, its creator, passing by *Sammarco*, *Amata*, *Ruffo*, and *Rimini*. But their triumphs fade before the thrill of passionate enthusiasm that held the audience breathless with admiration before *Joseph Schwarz's* magnificent personification of *Iago*. What a night!

—*Chicago Evening American.*

SCHWARZ CAUSES NEW SENSATION IN RECITAL

By *Charles Woodman*

Joseph Schwarz created almost as much of a sensation at his recital in the Columbia Theatre yesterday afternoon as he did at his first appearance here in grand opera two years ago. He was greeted with a friendly demonstration when he appeared and most of the audience stayed and cheered long after his final bow although he had been recalled several times for his magnificent interpretation of the "Pagliacci" prologue and then sang two extra numbers—arias from "*Traviata*" and "*Zaza*."

Of the rest of the long program *Moussorgsky's* "Song of the Flea" was the most alluring. It has been sung here often in both Russian and English, but never in my memory with such thrilling effect. It was both humorous and dramatic and still essentially a song, not a declamatory recitation.

—*San Francisco Call and Post.*

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Schwarz's return after nine years absence "*Rigoletto*" tremendous ovation.—*Staats Opera House, Vienna.*

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Z JOSEPH SCHWARZ

SCHWARZ GREAT ARTIST OF TONE COLORING

By Herman Devries

Joseph Schwarz is a great baritone, a great artist, a singer who transforms song into poetry and poetry into lyric beauty by virtue of his rare intelligence, his rarer intuition and his remarkable command of tone coloring.

His return to us, no matter whether in the sober garments of the concert platform or the romantic habiliments of legendary personages, always means an exhibition of vocal art that satisfies the most difficult, the most fastidious connoisseur.

—*Chicago American.*

His *Rigoletto* is tragic, pathetic, and moving in its scenic portraiture, and positively thrilling in its vocal power and quality. The voice is, in fact, beyond criticism—it is admirably controlled, of rare beauty and color, especially in the pianissimo passages, and a veritable mirror of emotion.

—*Herman Devries, Chicago American.*

JOSEPH SCHWARZ THRILLS A LARGE AUDIENCE

Appealing with the richness of his voice to those who love good music because it is beautiful and inspiring, and with his perfect technic and interpretation to the connoisseur, **Joseph Schwarz**, Russia's eminent baritone, sang the fourth event of the Philharmonic course at the auditorium.

Schwarz's audience was a large one and particularly enthusiastic for conservative Long Beach.

—*Frances V. Summers, Long Beach, Cal.*

JOSEPH SCHWARZ IS ACCLAIMED AS GIFTED SINGER

By Ray C. B. Brown

Joseph Schwarz, appearing in recital yesterday afternoon in the Columbia Theatre, presented afresh his credentials as one of the greatest contemporary baritones to an audience that became clamorously enthusiastic in its endorsement. Though endowed with a dramatic temperament and a commanding personality that destined him inevitably for the stage, he has vocal qualities that pass admirably the acid test of recital.

His tone has a firmness of texture and a polychromatic luster that show to equal advantage in robust fortissimo or suave pianissimo. His mastery of dynamics is such that he can diminish a vibrant and full-throated tone to a clear and smooth tenuity without a break in the gradation of volume. Virile strength and lyric sweetness are wonderfully combined in his utterance. His voice is a splendid instrument, that reminded me this time, as it has done before, of a time-ripened violoncello; mellow in timbre and warmly resonant throughout the gamut.

—*San Francisco Chronicle.*

SCHWARZ SHOWS GREAT ARTISTRY

By Redfern Mason

Joseph Schwarz is equally great in opera and on the concert stage. Yesterday afternoon he gave a recital at the Columbia and his work was the more grateful because it proved that, when sung by an artist of the first rank, Russian is as pleasing to the ear as Italian.

Of that we had direct proof, for **Schwarz** gave us the Prologue to "I Pagliacci," "Di Provena a il mar" from "La Traviata" and an aria from "Zaza."

An excellent tenor, one of the best of our generation, once said to me that beautiful song was an impossibility with a language so harshly consonantal as Russian. He should have heard **Schwarz**.

What makes **Schwarz** excellent as a recitalist is that, in a song like the famous "Flea" song of Moussorgsky, he gives us the character of Mephisto and just sufficient realism to make the song vital, without going so far as to make us regret the absence of the trappings of the stage.

The man's voice is beautiful in all its registers: the forte is powerful without harshness; the pianissimo is delicate yet at the same time vibrant. And the tone always suggests a mind-state; it is desolate in Gretchaninoff's "Over the Steppe," ecstatic in Rachmaninoff's "Coming of Spring"; grimly ironic in "The Song of the Flea."

You never notice **Schwarz** take breath; the phrase always rounds out with the just quantity of tone.

—*San Francisco Examiner.*

PRESS COMMENTS

"The singer's rare, beautiful voice—an expansive baritone essentially lyric in character, but always manly in its resonance, even in semi-falsetto—his warm temperament; his ability to inject genuine emotional vitality into delivery; yes, and his fine stage presence, too, combined to impress his auditors deeply."

—*New York American.*

"**Mr. Schwarz** has dramatic instincts, a rich voice of admirable power, and evidently is a singer with loftier ideals than those of opera where he is especially successful."

—*New York Herald.*

"**Mr. Schwarz** was in excellent voice, singing with fine nuance and variety of mood."

—*New York World.*

"Has a voice of beautiful quality."

—*New York Journal.*

"Displays rich voice to gratified audience."

—*New York Tribune.*

"**Joseph Schwarz** was heard by a large audience, riotously enthusiastic. He sang with fine artistic skill and strongly marked dramatic expression."

—*New York Times.*

"His voice is of the utmost beauty with enormous power when required."

—*Philadelphia Public Ledger.*

"**Schwarz** has a voice that arrested attention by its virile and resonant timbre and by a tonal shading exceptional when found in combination with a strength that is almost rugged."

—*San Francisco Chronicle.*

"**Joseph Schwarz** had a success that was almost phenomenal. His interpretations created nothing less than a sensation."

—*San Francisco Journal.*

CHARLES L. WAGNER

5th Ave, New York

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NEW YORK, MAY 16, 1925

PIANO CONCERTOS OF THE SEASON

PIANISTS, who easily outnumbered all other instrumentalists among recitalists, also held the place of honor as soloists with orchestras in the season now nearing its close. Violinists, singers, cellists, and occasional flautists have been merely exceptions to the rule that if a soloist was desired, the soloist was a pianist. Rare was the orchestral program that did not boast as its second or third number, "Piano Concerto" by someone or other.

Of the five works in the concerto form given in New York by the Philadelphia Orchestra, four were performed by pianists. No less than twenty-five times did pianists do duty with the New York Philharmonic. Nine piano concertos in fourteen concerts, was the record of the State Symphony. Nine also was the figure for the New York Symphony, which contributed somewhat less to the grand total, in comparison with the number of its concerts, than the three organizations already named. The Boston Symphony, which Koussevitzky has led away from its old no-soloist norm, announced a piano concerto but the illness of the pianist led to a last-minute substitution.

Concertos by Medtner, Tailleferre and Stravinsky received first performances in America, with plaudits for the composers, and the Ornstein Second Concerto, originally played here as a two-piano number, reappeared with an orchestral background. The Paderewski A Minor Concerto, and the Second and Third, respectively, of Stojowski and Rachmaninoff came as quasi-novelties. So did Dohnanyi's "Variations on a Nursery Song," which can be regarded as concerto, played by Mr. Dohnanyi at a concert of the State Symphony which was devoted entirely to his compositions.

Praiseworthy "revivals" were those of the Brahms B Flat Concerto, the Beethoven G Major, which, by the way, had as many performances as

the perennial "Emperor"; and an E Flat Concerto of Mozart. Less rewarding musically were reappearances of Tchaikovsky's Second and the concertos of Saint-Saëns.

The lone concerto of Schumann led the field with five performances for the season. The Rachmaninoff Third and the Brahms Second tied for second place with one less. The Rachmaninoff Second, better known and better music than the No. 3, was heard but once, the Boston Symphony substitution losing for it a second performance.

Early concertos of Beethoven, Haydn, C. P. E. Bach, J. S. Bach, and Mozart were given in chamber music concerts, and several concertos were played in two-piano form at piano recitals.

Conspicuous by its absence was the D Minor Concerto of Brahms. Any and all performances of the Tchaikovsky and Saint-Saëns' works, with some of the novelties thrown in for good measure, could have been sacrificed for one of this far more important concerto. Liszt, the once all-popular, scarcely figured in the piano-orchestral list, and the concertos of Chopin, which never have been held in such esteem as his other compositions for piano, were absent entirely, though a stray movement or two from them bobbed up on recital programs. The Grieg Concerto, so much over-played in other seasons, was presented but twice—both times by the same pianist with the same orchestra.

The piano, as an instrument of the orchestral ensemble, figured prominently in works by Stravinsky, Scriabin and others, where it was not called upon to do solo duty. But, while gaining new importance in this field, the instrument was also being stripped of some of its own literature by transcribers busy with dressing up works like "Pictures from an Exposition," "L'Isle Joyeuse," and "Fete-Dieu a Seville" for orchestra, without piano. No one, however, has ventured to treat a piano concerto in this fashion, and whatever the fate of "Sketches," "Pictures," "Nocturnes" and other small pieces with an unhappy fascination for arrangers, the concerto, singularly inviolate, has had a particularly felicitous year.

THE NEGRO ARTIST

THE Negro has had a place of his own in America's music this season. Not through jazz, which has come to be recognized as anything but Negro; not through the incorporation of old Southern airs in rhapsodies and tone-poems, put together in many instances by white composers of alien extraction; and not because of the inclusion of sundry "Spirituals" on the programs of singers who need encore-songs or something to yield contrast to their French, German and Italian groups.

The Negro artist seems to have arrived. Though not yet plentiful, he is by no means a lone figure. In New York, one success has been followed by another, and the fact that there have been other seekers after the same success who failed to achieve it, is as much a sign of the times as any of the successes. Good Negro singers have had good Negro accompanists. A Negro chorus, singing music composed or arranged by a Negro composer, and conducted by a Negro, has sung artistically, with incidental solos attractively presented by individual members of the chorus.

Out of this increasing recognition of the Negro's abilities as a performer or interpreter ought to come something of real value to music in America. Though it already has been demonstrated that the Negro who essays an artistic career need not confine himself to the music of his race, that music ought to benefit most from his advent among recognized artists. White singers who treat the Spirituals as if they were comic-strip music, and who make a minstrel show of a group of these traditional melodies, probably will be shamed out of using them at all. The yearning that is in these songs will be felt, rather than the vaudeville appeal that is made to the risibles by deliberate mis-treatment of dialect.

The one thing to be hoped, above all, is that the Negro artist will be true to himself and to the music of his race. Let him not be too eager for the high tones of "Celeste Aida," or to express his religious strivings in terms of churchly counterpoint. He is proving that he has a part of his own to play which no one else can ever quite fill. By all means, then, let him play it, rather than follow in the footsteps of those who, in their turn, seek to imitate him.

Personalities



Opera Singer Visits Coast for Festival

After closing his second season with the Metropolitan Opera, Rudolph Laubenthal took a flying visit to the Pacific Coast to sing the tenor rôles in the Verdi Requiem and Schumann's "Pilgrimage of the Rose" at the San Francisco Festival. Mr. Laubenthal is shown in the accompanying photograph (left) with Alexander Kipnis, bass of the Chicago Civic Opera, about to enter their automobile after a rehearsal. The tenor sailed for Italy on May 9, where he will spend his holiday, returning to America for concert engagements and a Carnegie Hall recital before the opening of the Metropolitan season.

Easton—The order which recently came to a grocer in Elizabeth, N. J., for a bottle of "Florence Easton's mayonnaise" created some wonderment. However, that singer's versatility is so great that she has had several times to correct the impression that the popular brand of comestible was really invented by her. The Metropolitan Opera soprano announces for the benefit of all the inquiring that she has no intention of commercializing her own brand of salad dressing. This is still reserved for favored visitors to the Long Island home of the artist and her husband, Francis MacLennan, tenor.

Wittgenstein—Just how artists manage to appear at ship's concerts and simultaneously conquer sea-sickness has always been more or less of a mystery. Victor Wittgenstein, pianist, who recently left for Europe, relates in letters that he played a program on such an occasion while wrestling with *mal-de-mer* by gritting his teeth and calling on Neptune for aid! Another experience was his in Paris, when he confronted his foreign managers for the first time and they stared in surprise at one of his arms. He had been confused with Paul Wittgenstein, a Viennese artist, who lost one of his hands in the war!

Rea—When a mass meeting for women was held in Carnegie Hall recently, the approaches to the famous building were so thronged that two members of the sex found entrance only through the boiler-room! Among the artists who participated in the program, with noted women writers and orators, was Virginia Rea, coloratura soprano. On leaving the building, she was begged by a throng of those who could not get in to sing for them, but, as she had to hurry to a train, she was unable to do so!

Persinger—One of the favorite diversions of Louis Persinger, violinist and leader of the San Francisco Chamber Music Society, is a game of chess. He is a very enthusiastic player and has taken part in several correspondence tournaments with players located in various parts of the country. He recently won the first prize, a gold bishop, in a tourney at the Mechanics' Institute, San Francisco, from a field of twenty players. Many chess players in the musical world have crossed swords with him over the board.

Bree—A noted pianist and assistant to Leschetizky in other days, Malwine Bree, is today teaching in Vienna, the city that bravely struggles to hold up the standard of supremacy in things pianistic in an evil economic day. Mme. Bree wrote recently to an American friend that she has resumed the preparation of pupils for concert débuts and that several of these were to be presented in concerts this spring. Among them is a gifted boy of thirteen, who recently appeared in the solo parts of two concertos in a public concert.

Chalmers—When a throat operation a year ago made it necessary for Thomas Chalmers, baritone, to give up singing temporarily, the former Metropolitan Opera artist turned to the dramatic stage. This season he is impersonating *Dr. Kelling* in the superb production of Ibsen's "The Wild Duck," now being given in New York. The artist has met the demands of the dramatic stage as successfully as those of opera, and his versatility is still further attested by the fact that he began his career as a real estate agent, before going to Italy to study voice.

Marx—Though chiefly known for his songs, which have been given in a number of American programs by visiting European artists this season, Josef Marx is prominent in Central Europe as a musical educator. He succeeded Loewe in 1922 as director of the Austrian Academy of Music and Fine Arts. A recent essay from his pen on "Tonality and Atonality," published in a Vienna newspaper, prophesies that modern harmonic innovations are "only the beginning" of a revolution that may eclipse all previous developments in music.

Point and Counterpoint

By Cantus Firmus, Jr.

Terpsichore as Teacher



N order to teach good manners one of the New York high schools is going to give a series of dances. The newly-invented figure known as the "Charleston" is barred—probably, not on geographical grounds. But the dear old waltz—bless her!—is to be inserted after every third of the newer struttings.

This won't be good news to the undergraduates, who are bidden in an announcement to speak kindly to the chaperons. But then, the only popular kind are deaf—and near-sighted. So what is said probably won't matter.

"Fourteen Saxophones Stolen by London Jazz Burglars!" is the startling purport of a copyright item from a foreign correspondent to the New York Tribune. Whether the motive was "Aesthetics, Profit or Revenge?" is said to be baffling the members of Scotland Yard. The report proceeds:

"LONDON, May 1.—The jazz burglars have reached London. Last night they broke into a musical instrument shop in Leicester Square and took fourteen saxophones, two clarinets and a trumpet. Evidently the robbers, who have not been discovered yet, are connoisseurs of syncopation, for they took only the most costly instruments.

"As Scotland Yard is unwilling to believe that British yeggmen intend to introduce a musical accompaniment to their professional duties, and as the difficulty of disposing of a stolen jazz band would be great, the detectives have come to the conclusion that the theft was carried out solely for the burglars' aesthetic gratification.

"It has been suggested, however, that some die-hard who does not appreciate the invasion of Great Britain by American music may have instigated last night's burglary as a reprisal."

Having failed to keep out the invaders by an appeal to the union, the conservative music-lover who is doubtless back of the willful abduction of noise-makers, will next write a letter to the Times.

Baliads of Edinburgh Gaol

IN a somewhat related key, the inimitable cross-Atlantic dean of humor, Punch, prints the following bit in its "Charivaria":

"A jazz band last week played for two hours to the inmates of an Edinburgh gaol. This is a nasty set-back for the M.P. who last week in the House of Commons advocated brighter prisons."

How About "Rosaryposeurs"?

A NEW word coined by the writer of an editorial in the New York Sun is a "Mothermachreeder"—anent the studio séances at ninety in the shade.

DR. PLATO.

NOW that the music season is about over, it's time to begin summer the studio séances at ninety in the shade.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Left-Handed Violinist

A correspondent writes from Indianapolis regarding left-handed violinists, as follows: "In your issue of about a fortnight ago, someone asked about left-handed violin playing. I should like to say that there was a left-handed violinist here who played with the Schliwen Quartet about thirty years ago. He held his bow in his left hand and had the violin strung backwards. In the Quartet it looked strange to see both violinists bowing towards the audience. I have had two left-handed pupils but I made them play 'normally,' and they succeeded without any difficulty."

???

Book on Wagner

Question Box Editor:

Will you kindly tell me the title of the best book on the Wagnerian music dramas, one with the motifs given in notation?

Z. Z. Z.

Terre Haute, Ind., May 7, 1925.

We cannot attempt to tell you the best, but an exceedingly good one is Lavignac's "The Music Dramas of Richard Wagner."

???

A Theme of Berlioz

Question Box Editor:

Can you trace the theme of Berlioz on which Braunsfels' "Fantastic Apparitions" are founded?

F. L. T.

Minneapolis, Minn., May 8, 1925. The theme is the "Song of the Flea" from "The Damnation of Faust."

???

Schubert's Operas

Question Box Editor:

What are the names of Schubert's operas? Who arranged his "Wanderer" Phantasie for piano and orchestra?

R. T.

New Rochelle, N. Y., May 9, 1925. "Des Teufels Lustschloss," "Der Vier-jährige Posten," "Fernando," "Claudine von Villabella," "Der Spiegelritter,"

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???

Chopin's Other Works

Question Box Editor:

What are the works which Chopin has written for instruments other than the piano? Was his "Bolero" written in Spain?

F. S.

Mexico City, May 1, 1925.

Sonata in G Minor, Op. 65, for 'cello

and piano; Trio in G Minor, Op. 8, for violin, 'cello and piano; Grand Duo Concertant for 'cello and piano; Seventeen Chants Polonais, Op. 74; Introduction and Polonaise, Op. 3, for 'cello and piano. The Bolero was published in 1834, four years before Chopin visited Spain.

???

Handel's "Xerxes"

Question Box Editor:

Is Handel's opera "Xerxes" based upon a comic or a serious libretto?

S. E.

Tacoma, Wash., May 8, 1925.

It is a comic libretto and has no connection whatever with the Persian monarch of history. The characters are all of the period of Handel himself.

Contemporary American Musicians

No. 378
George Gershwin

GEORGE GERSHWIN, composer, was born in Brooklyn, N. Y., on Sept. 26, 1898, and received his education in the public schools there.



Photo Nicholas Muro
George Gershwin

It was not until his thirteenth birthday that he had a piano, but after four months' lessons he played so well that friends of his father advised sending the young pianist to Europe for study. The advice was not followed, however, and different teachers in turn were employed. Mr. Gershwin then studied harmony under Charles Hambitzer, with whom he also continued his piano study until the latter's death. Mr. Gershwin later continued his harmonic studies under Edouard Kilyeni and Rubin Goldmark. At the age of sixteen he began work as a "song plugger" for J. H. Remick, music publisher, sometimes playing all day for

vaudeville acts and until two and three in the morning in cafés. Although this irksome routine might have ruined his technique, Mr. Gershwin succeeded in playing with relaxed muscles, and the experience proved invaluable in that it taught him to transpose at a moment's notice to any key, because of the limitations of the singers whom he accompanied. A few years later Vivienne Segal sang two of his songs at a Sunday night concert in the Century Theater. These were brought to the attention of Max Dreyfus of the firm of T. B. Harms, who immediately put the young musician under contract. On Nov. 1, 1923, Mr. Gershwin made his first appearance as a serious performer on the stage of Aeolian Hall, as accompanist, in a group of his own songs, for Eva Gauthier. The songs were presented between groups by Paul Hindemith and Béla Bartók, and the occasion was the first presentation of jazz in a form that forced recognition. On Feb. 12, 1924, the "Rhapsody in Blue" was played for the first time by its composer and Paul Whiteman's Orchestra. Mr. Gershwin has been commissioned to write a "New York Concerto" for the New York Symphony, with which he will play the work next season. Another new composition is to be brought out by Paul Whiteman.

Artists Figure Vividly in Pages of New Novels

IN any artistic circles one must inevitably run into temperamental egoists. There is little doubt that sincere temperament exists in the natures of sensitive artists; but it is also true that some men have been much more concerned with their temperament than with their art. The word has at times been used to cover a quantity of unpleasant qualities.

A great artist will have enough understanding of his fellow mortals to be tolerant of short vision on the part of some of those about him. And if he has a sense of humor he will see that his own superiority may be a rather artificial, even absurd, thing to the persons he feels so much above.

It is good to find an author who can depict temperamental people with some show of truth. Margaret Kennedy in *The Constant Nymph* (Doubleday, Page & Company) has done this rather remarkably. Two musicians of real quality are made to breathe throughout the pages. The book is one of the truest pieces of writing the fiction field has yielded recently.

The two musicians, Sanger, and Lewis Dodd, his disciple, are distinctly portrayed. Their bad manners are explained from the average man's viewpoint; their musical and emotional natures are also shown with a sense of accuracy and justice.

It is strange to see the normal manner in which the comedy of this book can at times seem pathetic and the tragedy not seem so tragic. One realizes this is just so much accurate reporting of life by Miss Kennedy. The tale of one musician's children is a story of many children who must grow old in a somewhat frightful world; and the description of little Teresa and Lewis Dodd is the narrative of many little girls who have fallen in love with childish artists and of many childish artists who have unconsciously played havoc with their own and other lives.

Miss Kennedy's magnificent little drama leaves one wondering that anything out of flesh can seem so real.

Novel About Composers

The year has seen many articles, and more discussion, on the question of whether an artist can live in America and remain an artist. The derogatory thought that the American is regarded by some Europeans as a rich, shell-rimmed gawk is wearying, but the question persists: Can one live by clean and unprostituted art in this land of gold and hurry?

Ernest Pascal has undertaken to examine the question in the laboratory of fiction. He presents his findings in a novel which he has called *The Virgin Flame* (Brentano's) and has written about one of that daring group of idealists—composers. To intensify the situation, the young American composer has even less than the average citizen in the way of a financial beginning.

Mr. Pascal evidently knows what a composer—or any artist—has to face in America. His pictures of early financial struggles, battles of creative sense against the necessities of living by deadening labors, and the first joys of creation are all truly portrayed.

Mr. Pascal's remarks concerning critics and impresarios are trenchant. An older composer is talking to the young American and says:

"The critics are afraid they may say the wrong thing! . . . Some will say they like it—others will not like it—but they cannot tell you why. . . . The critics have written reports—not criticisms."

The producer gets this little notice: "When you submit your manuscripts to a producer in this country he cannot decide whether you are a fool or a genius. He waits for France or Germany or Russia, and when he is quite sure then he 'discovers you'! But if you have money, ah, then it is easy! They 'put you over' with your money. . . . They advertise."

It is seldom that writings which come under the eye of critics for musical journals take authors beyond the good

solid earth. When there is an exception to this general state of things, the exception becomes curiously interesting.

Baroness Katherine Evans von Klenner has given us just such a piece of writing. She has called it *The Greater Revelation* (Seibel Publishing Corporation). It is a promise that we shall have a great revelation from the world of spirits that will make our earthly art seem one pure and sky-reaching flame. All artists are to be helped and inspired by those that have crossed into "the great open spaces of the spirit," and "the great divide" is to no longer be a divide, a separation from this terrestrial plane, but a huge broadcasting station where the souls of departed artists can send out messages to their flesh-bound fellows.

Baroness von Klenner has had an active experience with things musical, being president and creator of the National Opera Club of America as well as a leading member of other important organizations.

As yet revelations from the spirit world have not reached the composers or the other artists themselves, but Baroness von Klenner's group have definite proofs that the revelation is only

waiting for more stations to tune in before becoming as popular as radio. Richard Wagner, according to the book, has sent a sketch of a new opera—illustrations of the settings—and such artists as Adelina Patti have furnished signed interviews. The reporter in the case is a medium known as The Little One.

LAWRENCE LEE.

Witherspoon on Singing

A volume that should provoke much discussion has been penned by Herbert Witherspoon in *Singing: a Treatise for Teachers and Students* (New York: G. Schirmer, Inc.). Mr. Witherspoon has long been recognized as a leading exponent of the art of singing and in recent years has occupied an authoritative place as teacher in this field.

His work is divided into two main parts, the first made up of a series of essays dealing with different subjects relating to singing, and the second illustrating his own method of teaching with considerable succinctness and detail.

The author sounds a note of departure in his warning against "specialization reduced to localization," meaning particularly the systems which counsel one to focus the tones in some part of

the vocal apparatus, sometimes artificially so.

"Technic," he says, "is only a part of the education of the singer. . . . It must go hand in hand with the imagination, the recreative power, the interpretative power, the sense of expression, from the very start."

A safer procedure, he believes, is the "experimental method," that of "urging the pupil to try to sing tones in any and every way his imagination led him, the teacher's mission being to tell him when it 'sounded well'."

Mr. Witherspoon scores "relaxation," asserting that "correct singing is not the result of relaxation but of correct physical action." Neither, he says, must the breath be held back or artificially "controlled." He definitely takes his stand against the methods of consciously flattening the tongue, raising and lowering the palate or larynx, except as these may naturally occur in the act of vocalization.

"Perhaps the greatest change in 'vocal method' from the old doctrines," he says, "is in the use of the lips. The old idea was to sing with the lips scaped like a slight smile. . . . Of recent years the opposite shape has been advised by many, if not most, teachers. Singers have wanted dark, round, 'big' tones, and rounded lips were supposed to give these qualities." The latter fashion of

[Continued on page 32]



Photo by Naetzel Studios

"An American Singer Singing to American People Songs Which They Can Enjoy" —Los Angeles Times, March 11, 1925.

IS

ROYAL

DADMUN

BARITONE

Regarding his New York recital at Aeolian Hall, April 28, 1925:

"There has been a great amount of talk lately about singing all European music in English and the detractors of music in the vernacular contend that English is not a singable tongue. We would like to suggest that those who have such convictions attend a song recital of Royal Dadmun, American baritone. There are not many American concert singers who combine vocal skill and interpretative power to the same extent as Royal Dadmun. Mr. Dadmun's recital was a fine exhibition of artistic singing."—Paul Morris, *New York Evening World*.

"Mr. Dadmun displayed freedom and buoyance beyond the usual dexterity of baritone voices of his powerful timbre."—*New York Times*.

"Mr. Dadmun gave an expressive performance, doing notable work in bringing out the contrasted emotions of a song."—*New York Herald Tribune*.

Tributes from his third consecutive Pacific Coast Tour:

"Martin Shaw's 'Song of the Palanquin Bearers' was given so charmingly that it caused a furore and had to be repeated."—*San Francisco Call*, March 10, 1925.

"All told, he is one of the most refined among popular baritones."—*Los Angeles Express*, March 11, 1925.

"There is a tremendous quality in Dadmun's singing—a trumpet call of truth. It is so luscious, so golden, and the art of his work is that of the highest kind—the art that conceals art."—*Portland Oregonian*, March 19, 1925.

"He swept his audience into clamorous demands for encores."—*Portland Telegram*, March 19, 1925.

"In truth, he is an actor of songs as well as a singer and his gifts are many and varied. And enhancing his art is a most ingratiating personality."—*Seattle Daily Times*, March 17, 1925.

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KOUSSEVITZKY FORCES END PROVIDENCE SERIES

All-Wagner List Brings Ovation—Local Artists Heard in Club President's Day Events

PROVIDENCE, R. I., May 9.—The Boston Symphony gave its final concert of a series of five in Infantry Hall late last month. The audience of 2000 was most enthusiastic. An all-Wagner program brought magnificent performances, under Serge Koussevitzky, of the overture to "The Flying Dutchman"; Prelude and Introduction to Act III, "Lohengrin"; Introduction to Act III, "Meistersinger"; "Ride of the Valkyries"; "Waldweben" from "Siegfried"; "Good Friday Spell" from "Parsifal," and Overture to "Tannhäuser."

At the close the brilliant Russian conductor was repeatedly recalled. He acknowledged the plaudits of his auditors by repeated bows and by signalling his men to rise in a body. Another series of five concerts by the Boston Symphony has been arranged for next season.

The annual observance of President's Day was observed by members and guests of the MacDowell Club with a delightful musical program followed by a reception at the home of Dr. and Mrs. George S. Mathews. Helen Bissell Pettis, who has been president of the club for the last two years, was succeeded by Mrs. Mark N. Bennett. Mrs. Emma Winslow Childs, local pianist, played works of Chopin, Gluck-Friedman and Engel. Soprano solos were given by Sarah Henley and violin solos by Mrs. Hope Mathews Clarke. Lydia Bell was the accompanist.

The Chaminade Club also recently celebrated its annual President's Day. Mrs. Dexter T. Knight, president of the club for the last two years, was succeeded by Mrs. George H. Lomas. The musical program included songs by Minnette Sutherland; piano solos by Ruth Tripp, and instrumental numbers by a string orchestra, under Virginia Boyd Anderson. The members of the orchestra were Miss Anderson and Loretta Cecelia O'Hara, first violins; Hope Hammett and Miriam Blake, second violins; Alice Arnold Hunt, viola; Louise Waterman and Barbara Smith, cellists, and Grace Gurney Reynolds, pianist.

N. BISSELL PETTIS.

Cuban Artists Applauded in Havana

HAVANA, April 27.—Margot Rojas, Cuban pianist, gave her annual recital in the National Theater recently, when her fine technic and musical insight were once more in evidence. She played music by Beethoven, Schumann, Brahms, Rachmaninoff and Schubert-Liszt. Pedro Sanjuan led his orchestral forces on a recent Sunday morning in the National Theater in works by Beethoven, Borodin and Fauré. The "Tannhäuser" Overture was also played. Alberto Falcón, Cuban pianist, was the soloist, playing the "Septimino" and "Wedding Cake" by Saint-Saëns, also Chopin's Andante Spianato and Polonaise, the latter with orchestral accompaniment.

NENA BENITEZ.

Three new songs by A. Buzzi-Peccia, "London Bridge Is Falling Down," "If You Love Me, Tell Me So" and "Sweet Yesterday," will shortly be published by Carl Fischer & Company.



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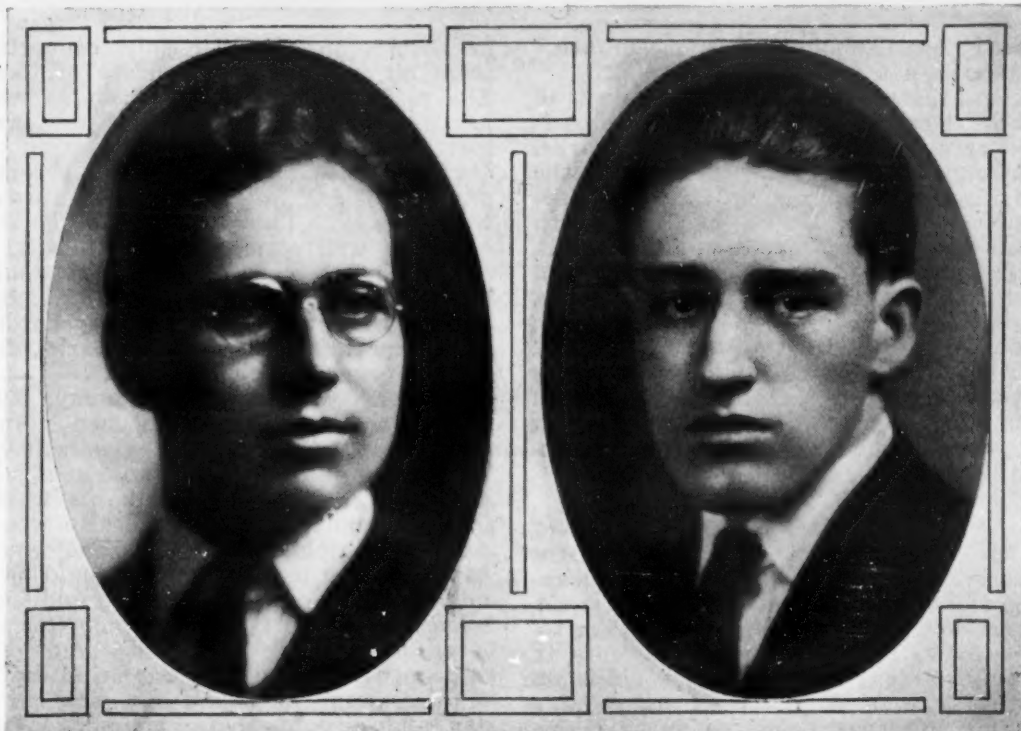
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"Composition Laboratory" Is Cleveland Ideal



Photos by Standiford Studios

Two Young Musicians Trained at the Cleveland Institute: Left, William Quincy Porter, One of the Winners of the Recent Contest for American Scores at Rochester, and Now a Member of the Composition Faculty at the School; Right, Frank Grant, Cellist, Youngest Member of the Cleveland Orchestra

CLEVELAND, May 9.—William Quincy Porter, young Cleveland composer, whose "Ukrainian" Suite was recently accepted and played in the contest for American works conducted by the Rochester Philharmonic Orchestra, has become one of the composer-faculty members of the Cleveland Institute. This faculty, headed by Ernest Bloch, aims to produce worthy creative works through its students.

Mr. Porter is in his early twenties. He received his musical training at Yale University and in Paris. Four years ago he became associated with the Cleveland Institute as instructor in theory.

With Bernard Rogers' "Soliloquy for Flute and Strings," also a prize winner in this contest, Mr. Porter's prize composition was tried out in the Institute of Music laboratory. At the time Mr. Rogers composed his prize winning work, he was a student of Ernest Bloch.

The laboratory at the Institute is one of the unique features of this progressive

school. In it the embryo symphonies, quartets, trios or duets of the faculty members and theory students are given their first try-outs and the composers hear their works played as a whole immediately. With the expert advice of such musicians as Ernest Bloch and André de Ribaupierre, the rough edges are polished off before the work is presented to the public.

In addition to Mr. Bloch, director of the school, the faculty includes Roger Huntington Sessions, who wrote incidental music for Andrejev's "Black Maskers," and Beryl Rubinstein, pianist.

Frank Grant, cellist and student at the Institute for the last two years, has joined, and thus becomes the youngest member of the Cleveland Orchestra. Mr. Grant is eighteen years old. He is the second Institute student to be admitted to the orchestra within the year. The first was Walberg Brown, who was engaged at twenty. Mr. Grant will play in the 'cello section with Victor de Gomez, his former teacher.

Data on Minnesota Composers Sought by State Library Extension Chairman

OWATONNA, MINN., May 9.—As a part of a movement for native music, Mrs. H. W. Paine of this city recently made a plea to Minnesota composers to aid in an investigation of music written by Minnesotans and in Minnesota. Mrs. Paine, who is State chairman of library extension work for the National Federation of Music clubs, appealed to Minnesota musicians to aid in the completion of the effort during National Music week by submitting to her data regarding composers and their compositions, to be included in a directory of American composers to be issued by the National Federation. The directory is expected, with other efforts of the Federation, to popularize music written by Americans.

GEORGE SMEDAL.

Marguerite D'Alvarez and Winnipeg Musicians Give Programs

WINNIPEG, May 6.—Recent events have included a special program in Knox Church, where, under W. Davidson Thomson, Dr. Healy William's "Mystery of Bethlehem" and Stainer's "Crucifixion" were sung. An interesting concert was given under the auspices of the Manitoba Music Teachers' Association and in aid of the J. W. Matthews Scholarship Fund, in Central Congregational Church.

Sidney Schachter, a young Winnipeg pianist, after studying for several years in New York under Sigismund Stojowski, appeared in recital in Central Congregational Church under the local management of Myrtle Norman Ruttan. An outstanding event was the recital

given in Central Congregational Church by Marguerite D'Alvarez, contralto. Mme. D'Alvarez, who was in excellent voice, particularly delighted her audience with interpretation of Spanish folk-songs. The program included music by Ireland, Rachmaninoff, Sibelius, Bizet, Deems Taylor and Bantock. Duci de Krekparto, Hungarian violinist, appeared in the Orpheum Theater recently.

MARY MONCRIEFF.

William E. Walter Begins Duties as Director of Curtis Institute

PHILADELPHIA, May 9.—William E. Walter, whose appointment as executive secretary of the Curtis Institute was announced to take effect at the conclusion of the Detroit Symphony season, arrived on May 7 and took up his new duties immediately.

URBANA, ILL.—The Spring Music Festival of the University of Illinois was celebrated recently. Percy Grainger was a soloist and conducted the University Orchestra in some of his compositions. The Cleveland Orchestra played and accompanied the University Choral Society in Goring-Thomas' "Swan and Skylark."

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MUSIC LEAGUE FOSTERS DEVELOPMENT IN YORK, PA.

Organization, Launched by Piano Company, Proves Real Asset in Art Life of Community

YORK, PA., May 9.—A movement that was launched as an experiment several years ago has since become an established fact. The Music League was organized by W. S. Bond, president of the Weaver Piano Company, as a community effort to emphasize the value of music and to spread its influence and benefits as widely as possible.

One of the most successful branches of the League's activities has been the concert series, which has sponsored the local appearances of such artists as Olga Samaroff, pianist; Lambert Murphy, tenor; Sophie Braslau and Margaret Matzenauer, contraltos; Reinald Werrenrath, baritone; Alberto Salvi, harpist; Mabel Garrison, soprano; Efrem Zimbalist and Georges Enesco, violinists; Alfred Cortot, pianist, the Flonzaley Quartet, the Cleveland Orchestra and the Manhattan Opera Company.

Four concerts are given each season, and in no instance has anyone been called upon to underwrite a project of the League. Ticket selling has always been emphasized, and under the direction of P. G. Mundorf, secretary of the Weaver Piano Company, has never failed to produce the desired revenue. The League has now a cash balance of over \$1,500, according to the report of Mr. Bond, treasurer.

The following artists have been engaged for next season: Giovanni Martinelli, tenor of the Metropolitan, and assisting artists; Ethel Leginska, pianist; Louisa Knowlton, cellist; Minneapolis Symphony, and Dusolina Gianini, soprano.

Pawtucket Pianist Wins District Prize

PROVIDENCE, R. I., May 9.—Rita Breault, seventeen-year-old pianist and a daughter of Mrs. Noel Breault of Pawtucket, R. I., was adjudged the winner in the New England district final contests held in Steinway Hall, Boston, on April 24. Miss Breault will represent the New England district in the national biennial finals, under the auspices of the National Federation of Music, in Portland, Ore., in June. Miss Breault was chosen from a coterie of talented young musicians in Rhode Island to represent the State at the district finals and was conceded winner after three hours' consultation on the work of the two other competitors. The compositions chosen for the finals were the first movements of "Appassionata" Sonata by Beethoven and "Sonata Tragica" by MacDowell. The judges of the contest were Serge Koussevitzky, conductor of the Boston Symphony, and Stewart Mason, dean in the New England Conservatory of Music and conductor of the People's Symphony Orchestra. Miss Breault is a pupil of Mrs. Francis L. Grover of Boston.

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Music of the Heart Was Bach's Ideal

By HARRIETTE BROWER



As one listens thoughtfully to the various pianists who interpret the music of Bach on a modern piano, one is impressed by the general style which, by common consent, they seem to have adopted. It is to play Bach with very little shading, and with even less attention to phrasing and nuance. The idea seems to be to make as slight movements with hands and arms as possible, either to economize motion, to save exertion or because they think the old masters played in this way.

What is the result? Through lack of arm and wrist movements, phrasing is apt to be tame and uncertain. Without adequate phrasing, the composition loses much of its form and shape, its accents, climaxes and meaning. If you were to hear some one read who ran clauses and sentences together, left out accents and punctuation, you would say that, at least, it was a dry and uninteresting business. And that is just the way many pianists play Bach. They may interpret Beethoven and others with commendable care and attention, but poor Bach is made to sound as dry and academic as possible.

Before speaking of the beauty and meaning of Bach's music, when infused with expression, feeling and emotion, let us consider the proper setting forth of motives and phrases in his works.

To the general listener, who wishes to enjoy piano music, yet does not know why he likes the playing of one pianist more than another, or why he gets so much more music out of one performance than out of another, it can be said, simply, that music must have form and shape, in order to express ideas. Otherwise music would be a mere jumble of notes, which might prove quite unintelligible to the listener.

In order to make musical thought clear to the eye of the player and the ear of the listener, music is punctuated just as are words and phrases in a book. These marks of punctuation indicate what groups of notes are played connectedly, what are separated, where pauses occur, where breath is taken, exemplified by lifting the hands, where accents are to be placed, and so on. By means of a series of marks and signs, music is thus defined and made clear to the player, and it is for him to set forth the music in the clearest manner, first by observing the signs indicated and finally by filling the music with the vitality, feeling and emotion it requires.

Used Few Indications

In the time of Bach, the system of punctuation marks had not been so elaborately worked out as it is at present. Indeed, the older masters used very few indications of the form of their music and how it was to be played. Artists tell us that Bach used almost no marks of expression, leaving to the skill and taste of the player the interpretation of his music.

It might be said that if the classic composers saw fit to let their music stand as it was written, without editing of any kind, should not that suffice at the present time? Why should any one attempt to gild refined gold by adding phrasing and interpretation marks to these classics?

For one thing, the players who may perform Bach's music today, are not of the high caliber of the composer. They may not have the musical knowledge and skill to perform this music with the mastery and understanding possessed by the master. Markings of interpretation, of phrasing and punctuation are a great help to teacher and student, in making the meaning clear. The only difficulty is to choose between a multiplicity of editors and editions. Each publisher wants little changes made so that his edition may be different from others.

The modern way for the performer to indicate phrases, sections and clauses, is to lift the hand between them, thus giving breathing places, as it were, precisely as one makes slight pauses in speaking or reading.

"What one cannot speak in one

breath, one cannot play in one breath," remarked a master pianist.

As greater care has been taken to make clear the meaning of a composition through numerous signs and marks, various musicians have undertaken the work of editing. One thinks of Beethoven Sonatas, edited by Klindworth and Von Bülow; of Chopin, by Mikuli, Klindworth, Scharwenka, Joseffy and Friedmann, not to mention lesser lights. This is only to name one or two cases.

It is then a matter of choice what edition the modern pianist uses, or whether he will follow out his own ideas and imitate no one. If he is great enough, he can do this without question.

What Bach Would Like

Clearly, the editors of the classics—of Bach—have done their work for the purpose of making the master's meaning more easily grasped and understood. Prominent pianists before the public today make much of arm movements in playing: they phrase and punctuate with arm movements. If they play Bach's music on a modern grand piano, why should they not phrase it with free arm action? Modern piano technique has been freed from the tight and stiff conditions of 100 or even of fifty years ago. If Bach were with us today, no doubt he would welcome the added ease and freedom of relaxed weight and loose arm action. And without doubt, the master would approve of some modern ideas of phrasing as well, and see the benefit of the marks for the present day students.

By way of illustration: take the little Gavotte in G Minor, No. 11, in the Schirmer Album. A charming little dance it is. The first half of the theme takes two measures, and is marked *forte* and *legato*. A curved line above the right hand notes indicates this. The following two measures complete the thought; they are marked *piano* and also *legato*. Would it not be common sense to lift the finger with the arm between these two halves of the theme, thus separating and contrasting them? I am sure a capable teacher would insist on the student making this effect. Yet one of the most brilliant pianists of the season played these four measures

as though one line, or slur, connected them all, and with no variety of tone. The result was that some students who heard him and who were of the lazy sort, said:

"Why should I bother to observe phrasing signs, as my teacher always wants me to? This artist doesn't do it."

Others who noticed the point said: "How much more expressive it would be with the marks observed, as my teacher wants me to do! I'll try harder than ever to watch for the marks, for I see how necessary they are."

If Bach were with us today, and played his music on a modern piano, he would surely play it expressively. Music was his very life, and it is unthinkable he would perform his works in a dry and academic way. He would produce a rich, mellow tone; he would have sonority in chords, and would be a master of the variety in touch and tone so necessary for fugue playing. People loved his playing in his day and generation, from Frederick the Great down. We are sure Bach did not play in a dry and unsympathetic manner. With the resources of the modern piano at his command, his touch and tone would have been more beautiful than ever.

Changing Opinion

Within the last few years public opinion has changed greatly in regard to Bach's music. The time has gone by when a few selections from him would frighten away an audience. It was not so long ago that a woman and her young daughter, belonging to an old New York family, had tickets given them for a piano recital by an excellent artist. When they arrived at the hall, and found the program contained several Bach numbers, the elder said:

"We might just as well return home, as we can never understand that dry kind of music."

However they stayed, and found Bach was not such "dry stuff" after all, for they enjoyed it.

The day of thinking Bach dull is happily past. There is a Bach revival in progress; the season just closing has given us more Bach than ever before. Almost every program of piano music has contained one or more Bach num-

bers. The season's revival began when Harold Samuels of London, presented two entire programs of Bach's music. Wanda Landowska, in her harpsichord recitals of Bach and other old masters, has done much to foster appreciation for the classics. The climax came when Myra Hess, an English pianist, besides opening her last program with a group of Bach, was besought to devote her encores, also, to his music.

More Bach Needed

This is all splendid and as it should be. We want to hear much more of Bach than we have yet heard. But the desire to hear more depends somewhat on how it shall be played. If each artist who features this music had made it sound vital and alive, with sympathetic, poetical touch and convincing phrasing, many more listeners would have been enthralled and would have placed themselves under the banner of the classics.

The question we are considering is whether the music of Bach is to be made academic or soulful? In the light of the very beautiful harpsichord playing we have had this season, the question almost answers itself. No one admires the delicate beauty of the ancient instruments of Bach's time—when played by a Landowska—more than the writer. But, though the harpsichord possesses everything in the way of liveliness, gaiety and charm, it does not seem capable of expressing that soulful, touching quality of tone which grips the listener.

The modern piano is of far greater scope and sensitiveness. It is capable of every shade of nuance, of tone color, of variety of dynamics. Is it not therefore, an ideal medium for the music of Bach? Even though it does not reproduce the tinkling quality of the old harpsichord tone, has it not something more sympathetic, more vital, to give? Those who remember Paderewski's early visits to America will recall his remarkable performance of the Chromatic Fantasia and Fugue. I ask, was ever more soul stirring playing heard of that Fantasia? It was by turns meditative and tragic, tender and heroic. I don't believe the music ever sounded like that before, and within my memory no one has approached this reading since. That is what I mean by soulful Bach playing. Not sentimental or mawkish, but filled

[Continued on page 27]

IN EUROPE



ANNA HAMLIN

in Recital — Nice and Cannes

L'ECLAIREUR DE NICE, March 12, 1925

Monday, at the Theatre Victor-Hugo, a charming young American singer was heard for the first time in Nice.

In the old Italian and French melodies, as well as in the romantic and modern, Miss Anna Hamlin displayed an excellent vocal technique and lovely musical feeling.

Her soprano voice is sympathetic, pure, and easy. We were very happy to know and applaud this young artist.

CHICAGO TRIBUNE—Riviera Supplement, Cannes, March 7, 1925

A new personage in the realm of singers appeared when Miss Anna Hamlin, young, pretty, and an American, gave her concert at the Cercle Nautique Theatre this afternoon. Her voice is fresh and charming at all times.

Miss Hamlin gave an excellent program of songs in three languages, in which her pronunciation was as near perfect as a foreigner can attain. In Italian, she was most pleasing in a pastoral by Veracini; France was well represented in Chopin, Bizet and Gounod; while the mother tongue had a large share in the honors.

a perfect technique, and a clear soprano voice perfectly controlled. She sang several old Italian songs and some modern with sure taste and much artistry,—but I shall remember particularly her very colorful interpretation of the aria from Traviata.

CONCERTS ET THEATRES DE LA COTE D'AZUR—March 15, 1925

... and now some very pure singing may be heard by a valuable American artist who merits consideration. She not only bears a name honored in that country—that of a celebrated tenor—but she has truly inherited from this father the gift of expression, method, profound feeling of that which she is interpreting, to say nothing of a very even voice in both registers. Miss Anna Hamlin made herself appreciated in turn in the Italian song—that adorable *Lungi dal caro bene*, or the Pastoral of Veracini, in the melodies of Grieg (*Solveg's Song*)—of Ganz, Beach (very moving was—Ah, Love but a day), and in French songs, in which she attested a knowledge of our language equal to that of her own.

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NICE, FRANCE

LE PETIT NICOIS, March 11, 1925

Last Monday, the young American singer, Anna Hamlin, gave a well applauded concert at the Theatre Victor-Hugo. The program, composed of old Italian songs—among which were *Lungi dal caro Ben*, of Sarti, and Pastoral, of Veracini—and of English works, allowed one to appreciate the beautiful and free technique of the artist. This, however, is to be expected, since she is the daughter of the celebrated American tenor—Hamlin. Miss Anna Hamlin proved equally well that she could venture upon the operatic stage without fear, in her rendering of Micaela's aria from *Carmen*, and the Waltz Song from *Romeo and Juliet*. The public gave much applause to the singer, whose well-placed voice is of beautiful quality.

SECOND CONCERT—NICE

LE PETIT NICOIS—March 15, 1925

Yesterday, Miss Anna Hamlin gave her second concert. The impression which she made upon us the other day was confirmed. She is an artist endowed with

NOW IN AMERICA

Bach's Music Discloses Wellspring of Emotion

(Continued from page 26)

with deep feeling and played from the heart.

Many players go through Bach as though they had no hearts and were merely reciting a mass of notes. At the time Paderewski was putting heart and soul into Bach, the critics were discussing whether that was the correct way to play the classics. Just as though Bach and the rest were icebergs and must be approached and reproduced in the same cold, reserved spirit! Bach used the mediums at hand in his day—the clavichord and harpsichord. If these instruments did not lend themselves especially to sympathetic touch and tone, that was no fault of his.

Today he would play with tender feeling and charm, because he felt deeply and intensely. To him we owe the arched hand position, for he brought up the hand into shape and played on the ends of the fingers, instead of allowing them to lie flat, as had been the fashion up to his time. Today he would use relaxed arm weight, as more adaptable to the modern piano; he would play his masterpieces with sympathetic touch and tone and would fill them with vitality and life.

Then let us have no more dry, cold, perfunctory performances of grand old Bach's music, but let his beautiful works for the piano be filled with intensity of life and soul!

PEORIA HOLDS FESTIVAL

High School Groups Give Programs— Ivögün and Norfleet Trio Heard

PEORIA, ILL., May 8.—Eva Kidder, supervisor of music, has planned a May Festival during Music Week, in which 1000 school children are taking part, and a music memory contest is being held.

The High School combined bands, under L. Irving Bradley, are giving increasing satisfaction in their many appearances, and are now an assured institution, together with the glee clubs and orchestras of the schools, which will all combine in making Peoria's Music Week successful.

Jessie Gaynor's operetta, "The Magic Wheel," recently given by High School pupils, was unusually commendable. The status of music in local educational circles is steadily advancing. Classes at Neighborhood House, recently established, are bringing forth many students who are eager to take advantage of its opportunities. Concerts are given at intervals by Bradley Conservatory and others, which are enjoyed by the residents of the locality.

Maria Ivögün, soprano, appeared under the auspices of the Amateur Musical Club, of which Mrs. F. A. Stowe is president, to an audience overflowing the Shrine Temple. Among the best liked numbers on her program were works by Brahms and Grieg. Many encores were given. Max Jaffe was the accompanist.

Under the auspices of the Faelton Club, of which Mrs. D. C. Chafee is founder and president, the Norfleet Trio made a first appearance here. Helen Norfleet gave explanatory talks and appeared as pianist, with Catherine Norfleet, violinist, and Leeper Norfleet, 'cellist. Haydn's "Gypsy Rondo," Goossens'

"Water Wheel," Brahms' "Hungarian Dance" and "Elfin Dance" by Renard were especially enjoyable.

The University of Illinois Band of eighty pieces, under Albert Austin Harding, gave two concerts, sponsored by the Illini Club of the University. More than 2000 school children attended the matinee, given at nominal prices, and the evening concert was enthusiastically received.

Members of the Amateur Musical Club heard at a recent monthly recital were: Mrs. R. L. Kintzer, soprano; Mrs. Vera Verbarg Kramm, violinist, and Mrs. Lois Baptiste Harsh, pianist.

CLUBS OF PENNSYLVANIA MEET IN WILKES-BARRE

Kathryn Meisle, Zimbalist and Others Heard in Programs—Contests for Young Artists Held

WILKES-BARRE, PA., May 9.—The seventh annual convention of the Pennsylvania Federation of Music Clubs, held in Wilkes-Barre April 20 to 23, marked another milestone in musical progress in Pennsylvania. The Mozart Club of Wilkes-Barre, Mrs. Livingston Davenport, president, was hostess to a large delegation.

The outstanding feature, in a week of many musical treats, was the Young Artists' Contest. Splendid musicianship was displayed by all the contestants. The chairman of contests, Mrs. Samuel L. Borton of Norristown, had secured as judges Dr. Fred J. Wollé, Charles M. Courboin, Modesta Ximena, Katherine Fleming Heinriks, Mrs. Robert Suedden, Dr. Sigmund Spaeth, Jean Stockwell and Elinor Wittemore.

The artists winning first prizes were Rosetta Samuel French of Philadelphia in piano; Rose Lit of Pittsburgh, violin, and Katherine E. Noll, contralto, of Philadelphia, and Arthur Anderson, bass, of Pittsburgh, voice. Pennsylvania won first in all classes in the district contest, which included New York and New Jersey.

Kathryn Meisle, contralto, of the Chicago opera, was assisting artist in a concert given by the chorus of the Mozart Club, under Adolph Hansen. Concerts were given by Efreim Zimbalist, violinist, and "The Concordia," an organization of male voices of Wilkes-Barre now in its forty-sixth year.

Mrs. W. C. Dierks of Pittsburgh was elected State president.

Young Violinist Meets with Success

CHICAGO, May 9.—Edward Gradman, prize violin pupil of Hans Muenzer at the American Conservatory, was heard in a private recital in Kimball Hall recently, playing the Thirteenth Concerto of Kreutzer and De Bériot's Scene de Ballet with distinction. The young lad has a fine rhythmic sense and great musical talent. His appearance suggested that in a few years he will be known by a wide circle of music-lovers.

CHICAGO.—Rudolph Reuter, who will hold summer master classes this summer, offers a free piano scholarship. The award will be made June 16. Mr. Reuter's summer session will extend from June 15 to Aug. 1.

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"Disastrous Success" Aided Young Singer in Learning Sure Technic



Photo by Fernand de Guelde
Mildred Orne, Soprano

CHICAGO, May 9.—"The best way to learn to sing is to sing," is the advice of Mildred Orne, soprano, who, in following her own precepts, has discovered many valuable truths while entertaining her audiences.

Miss Orne claims one or two mistakes in her method have caused concern upon her discovery of them in public. But she holds that only public appearances could have made these obvious to her, and expresses great satisfaction that she has thus been able to repair them immediately. To be sure, she did not have to go into retirement, as did Jenny Lind, while correcting her voice production, nor was she hampered, like Caruso, at the outset of her career by difficulties which seemed too staggering to be wholly overcome.

Miss Orne's start as a singer was made at the age of six, and so excellent was the natural condition of her voice that she was able to begin her lessons at twelve. After several years of study she made regular public appearances, and continued to improve so rapidly that she early found a prominent place in the musical life of Chicago.

"Suddenly," she tells, "I found myself going down hill. It was at a recital at Hammond, Ind. That was dreadful! My singing went over all right and the audience was most friendly, but I was not comfortable vocally. I knew right then that singing must always be a pleasure. If there's no joy in doing it, what is the use of singing?"

A period of correction followed this "disastrous success," and what Miss Orne learned about the preservation of high notes through a right use of the

middle register she prizes more than almost anything else in her experience.

She believes it is necessary for a young singer to stay well within the limits of absolute vocalism during early years. It is useless, she holds, to attempt to produce impressionistic effects unless one's method of singing is established in exactly the right and finished way. It is only an unusual type of singer who can succeed with bad singing, and even in such cases the probability is great that the same ill-grounded singer would be more nearly a great artist were his workmanship of a more skillful sort.

In the young singer's preparation for a career, Miss Orne believes, hearing music by great musicians is an important item. She maintains music of all sorts, but especially orchestral concerts, should be heard.

"Modern music is an invaluable field of study for the young singer," says Miss Orne. "It is true that much modern music is badly sung. That is the reason many people think it runs down a singer's technic. But that is not true. The person who sings contemporary songs must be a very good musician and must be alert to notice things quite different from those emphasized in classic melody. The ideal singing of modernist music will be accomplished when the classic technic is no longer abandoned in its delivery, but when the old polished style is enlarged to admit artistic treatment of new phases of intonation, inflection and nuance. Even now these offer the singer a fine opportunity to increase his musicianship. And here I return to my insistence upon pure technic. Singing must be as alive and vital as possible, but observing scrupulous technical workmanship by no means implies that correct singing need be dead."

American Conservatory Students Compete for Commencement Honors

CHICAGO, May 9.—The American Conservatory held the last preliminary contests in the elimination of pupils competing for final appearances on the commencement program to be given in the Auditorium. The final contests will be held in Kimball Hall, when the following pupils will be heard: Genevieve Green, Mrs. E. H. Zoub, Myrtle Werber, Sonia Feldman, Ruth Alexander, Mary Niemann, Ethel Flentye, Carl Broman, Esther Huxhold and Ruth Shapinsky. The test pieces were the Weber Concertstück, the second and third movements of Chopin's F Minor Concerto and Liszt's "Spanish" Rhapsody. For the first, twenty entries were made; for the Chopin work, fourteen, and for the Liszt, eight. Judges were Marx Oberndorfer, Mrs. Karleton Hackett, Theodora Sturkow-Ryder, Alice Drake Butler, Henry Purmort Eames, Edwin J. Gemmer, Isadore L. Buchhalter, Clarence Eidam and Leo Sowerby.

SAN ANTONIO, TEX.—Mary Jordan, contralto, recently completed a course of three lecture recitals in the St. Anthony Hotel ballroom.

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Chicago Artists Heard in Programs of Interest as Music Season Wanes

CHICAGO, May 9.—Although the music season here is rapidly dwindling to its close, there have been several events this week of more than ordinary interest.

The Bellman and De Svenske choruses sang Sunday afternoon at Orchestra Hall under the leadership of Otto C. J. Carlson. The small band of singers has an admirable unity and individuality, sings with fine tone and hearty spirit, and was particularly at advantage in the Scandinavian music which composed the greater part of its program. Charles Marshall, as one of the soloists, made one of his infrequent local concert appearances. He has gained greatly in a simple and appealing use of one of the most unique tenor voices now before the public, and was most heartily received. Ebba Frederickson played violin solos with a pleasant style, and Elsa Soderstrom, soprano, was cordially greeted after an interesting performance.

Rosalind Kaplan Plays

Rosalind Kaplan, one of the most gifted of Chicago children, was heard on May 2 in a piano recital at The Playhouse, in which the Glazounoff Sonata, some Chopin, Liszt and Bach—in the Busoni transcription—served her as excellent and suitable material. Although but eleven years old, the young pianist plays with an unusual maturity of style, direct, serious, discerning and forceful, and she is surely on the pathway to more than local fame as an artist.

Hugh Porter Reappears

Hugh Porter, formerly a Chicago organist, played at Kimball Hall, where an excellent new organ has been in-

stalled, on May 4. His pedaling was especially effective, but his entire performance was marked by smooth technic, an admirable feeling for the organ, and a very serious and illuminating musician-ship.

Marion Roberts, Pianist

One of the finest recitals of the season was that given by Marion Roberts, a young Chicago pianist, at Kimball Hall May 5. The young girl has a brilliant and dashing style, enough skill for virtuoso performance, and enough individuality and freshness of spirit to stamp her as one of the most interesting personalities of the season. Godowsky's new arrangement of Bach's 'Cello Suite in C Minor, and some music by contemporary Chicagoans comprised the first half of an excellent program. Her own compositions were interesting, and proved bold in design and harmony. Joseph Brinkman's transcription of a Bourée by Adolf Weidig was another bright example of what Chicago youth is accomplishing in composition.

Julius Bledsoe Sings

Julius Bledsoe, a gifted negro baritone with a beautiful voice and an instinctive interpretative sense, gave a second local recital May 6 in Orchestra Hall.

Stamford and Sims Concert

John Stamford, a young tenor with a pleasant voice and an intimate style, and Lee Sims, a capable and engaging pianist, were soloists on Thursday night in the Edison orchestra's final popular concert at Orchestra Hall. Morgan L. Eastman conducted an excellent performance of a short program.

EUGENE STINSON.

HOLD ANNUAL MEET OF ARKANSAS CLUBS

Discuss Opera in English and Conduct Contests—Macbeth Heard

EL DORADO, ARK., May 9.—Reports of successful activities were read at the eighth annual convention of the Arkansas Federation of Music Clubs, held here under the chairmanship of Elizabeth Price Coffee of Fort Smith. Music week, opera in English, and church music were among the topics discussed, and junior artists' contests were held.

The guest of honor was Mrs. Harry Howard Foster of Little Rock, member of the National Board. Other officers present were Mrs. Rufus N. Garrett of El Dorado, president of the Southwest District; Alice C. Henniger, Little Rock, past president of Arkansas; Eva Norris of Russellville, recording secretary, and Rebecca Eichbaum of Fort Smith, treasurer. All officers will serve during the coming year.

At the opening session addresses of welcome were given by H. E. Reece, secretary of the Chamber of Commerce, and Lucy Wilson, president of the Musical Coterie.

A feature of the convention was a concert by Florence Macbeth, soprano, arranged by the Musical Coterie as the closing event.

Mrs. Joe K. Mahony was chairman of the local convention board, and reports of State chairmen were presented by Mrs. M. K. Irwin, Monticello; Henry D. Tovey, Fayetteville; Mrs. Benjamin Lyford, Helena; Mrs. Foster, Mrs. Henniger, Mrs. A. M. Berry, Russellville; Mrs. Emile Trebing, Little Rock; Mrs. A. S. Deacon, Fort Smith; Mrs. R. E. Farrell, Little Rock; Mrs. R. Y. Phillips, Malvern; Mrs. Herbert Beck, Fort Smith; Mrs. Hal Holt Peel, Jonesboro; Mrs. L. Taylor, Fort Smith, and Mrs. J. O. Tully. Reports were also read by Mrs. J. C. Miller of Malvern, president

marks on the characteristics of the music. Her skill and charm have aroused the pleasure both of children and of adults.

Isabel Molter and Ira Hamilton Give Recital

CHICAGO, May 9.—Isabel Richardson Molter, soprano, gave a very enjoyable recital at Lyon and Healy Hall on May 2, with Ira Hamilton, pianist. The soprano has a voice of beautiful quality, which she uses with intelligence and feeling. Mr. Hamilton played with excellent taste, showing a skill which was always subordinate to interpretative restraint. Mrs. Molter sang in recital at St. Joseph, Mich., on May 5.

William Shakespeare Holds Summer Master Classes in Chicago

CHICAGO, May 9.—William Shakespeare, vocal teacher, will hold his annual summer master classes in Chicago this year, instead of in the West, as has been his custom for the past several seasons. A number of young artists from current musical comedies are among his pupils. A feature of the summer class will be the awarding of two scholarships by Mr. Shakespeare.

Florence Lang Heard in "Messiah"

CHICAGO, May 9.—Florence Lang, soprano, gave a double performance of the "Messiah" at Fort Wayne, Ind., May 3, singing both in the afternoon and evening. After appearing at Lyon and Healy Hall for the week of May 11, Miss Lang will leave for New York, en route to Sorrento, Italy, where she will spend the summer.

In Chicago Studios

Chicago, May 9.

CHICAGO MUSICAL COLLEGE

The Sunday concert at the Central Theater was given by Mamie Stillerman, Otaya Mizuki, Geneva Johnson, Margaret Lemonn, Elizabeth Williams, Mary Towbin, Eulalia Kober, Mary Smith, Ralph Dobbs, Linda Sool and Adelaide Liefert. The department of expression gave a program in Central Theater. Violin students played at the Recital Hall on May 7. Marshall Sosson, who gave a very successful recital at Kimball Hall last Sunday, is a student in the violin department. Voice students sang in recital on May 6. Evelyn Peterson sang Yum-Yum in the Hyde Park High School performance of "The Mikado" last week. Eulah Cornor, who has been singing in the Lyon and Healy artist series this week, has been engaged for the South Shore musicales.

AMERICAN CONSERVATORY

Marion Roberts, pianist, who made a successful appearance in recital this season, is a student in piano and composition at the American Conservatory. Allen Spencer of the faculty, gave his sixty-seventh piano recital at the Longwood Convent on May 4.

BUSH CONSERVATORY

At the annual prize competition, held last week at Orchestra Hall, the awards were made to Adolph Ruzicka, pianist; Earl Alexander, tenor, and Edith Kendal, violinist. These musicians are students in the Master School, and will be soloists at the final concert by the Bush Orchestra at Orchestra Hall on May 28. Agnes Sellers sang for the

South Side Catholic Women's League recently, and Violet Erickson was recently soloist at the Second Baptist Church of Englewood. Robert Quick was heard in violin recital at Cleveland last week, assisted by Robert Sanders. The Omega Chapter of Sigma Alpha Iota has elected the following officers: Maude Bouslough, president; Jessie Willy, vice-president; Mary Nelson Walker, recording secretary; Florence Ruden, corresponding secretary, and Alice Cunard, treasurer. Ben Goodsell has been appointed concertmaster at the Stratford Theater.

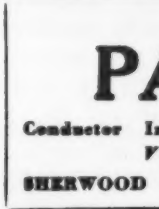


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Francis Macmillen to Appear with Lamoureux Forces on Visit Abroad



Photo by Bain News Service

Francis Macmillen, American Violinist (Right), and Winthrop Cortelyou, New York Composer

Francis Macmillen, American violinist, who conducted some highly interesting experiments in radio concerts this season, sailed for Europe on May 2. He will spend several months abroad, giving some concerts and preparing for his next season in this country, which will again be under the direction of Haensel & Jones. Mr. Macmillen was heard in many concerts this season, playing both in New York and Boston, in both of which cities, he introduced a new composition by Winthrop Cortelyou, a New York composer, which was received with cordiality. Two New York concerts in Carnegie Hall are scheduled for next season. While he is in Europe, Mr. Macmillen will be soloist with the Lamoureux Orchestra in Paris under Vladimir Shavitch and will also be heard in important concerts.

SAN CARLO OPERA GIVES SERIES IN BALTIMORE

Glee Club and John Hopkins Players
Heard—Rechlin Recital Provides
Interest

BALTIMORE, May 9.—The series given at the Lyric by the San Carlo Opera Company included performances of "Carmen," "Tosca," "Tales of Hoffmann" and "Forza Del Destino" on Thursday, Friday and Saturday of this week. Adequate presentations were given, the principal singers contributing toward an artistic ensemble. A well drilled chorus and orchestra under Fulgenzio Guerrieri added to the effectiveness of the performances. The series was given under the auspices of the Albaugh Bureau of Concerts, and the public response to local enterprise was commendable. Among the principal singers were Stella de Mette, Josephine Lucchesi, Anne Roselle, Bianca Saroya, Natale Cervi, Manuel Salazar, Mario Valle, Demetrio Onofrei and George Cehanovsky.

The Baltimore & Ohio Glee Club, Hobart Smock, conductor, gave its eleventh annual concert at the Maryland Casualty Clubhouse on May 1, with Elsa Baklor, coloratura soprano, as soloist. The club has a membership of sixty singers. Miss Baklor sang a group of songs consisting of Recli's "Il Pastore Canto," Mana Zucca's "Fluttering Birds," Chadwick's "He Loves Me" and Johann Strauss' "Voices of Spring." Mrs. George Castelle was the accompanist for the soloist and Charlotte Rodda supplied the accompaniments for the chorus.

The first of a series of public concerts was given by the John Hopkins Orchestra, under the conductorship of Charles H. Bochau, on Sunday afternoon in the main gallery of the Baltimore Museum of Art. The late Asger Hamerik, former director of the Peabody Conservatory of Music, was represented on the program with the Prelude to his opera "Tovellille." Frederick Gottlieb, flautist, and Charles Cole, horn, were the soloists. The concert was one

of the series arranged by Edwin Litchfield Turnbull, president of the John Hopkins Musical Association.

The Quota Club recently gave a musical at the Century Theater, the program being given by Margarte Kern, soprano; Constance Hedja, contralto; Albert Newcomb, tenor; Clement Lucas, baritone; Elsa Melamet Schmit, pianist; Herbert Bangs, violinist; Siegfred Hemberger, cellist; John Elterman, organist, and Prospero Miraglia, accompanist.

Edward Rechlin, organist of New York, gave a recital at Zion Church, City Hall Plaza, playing a program of Bach, Buxtehude and early classic organ compositions.

The Baltimore Music Club gave its final concert for the season at the Belvedere Hotel. The program included dance solos by Laureine Back, Elsie Hanline, Edith Joesting and Ruth Lemmert, and vocal numbers by Elizabeth Albert. Ethlyn Dryden played the Delibes-Dohnanyi "Naila" Valse. A chorus, under Mrs. Henrietta Baker Low, sang works by Gaines and Weckerlin and an Irish folk-song. Accompaniments were played by a string quartet consisting of Celia Brace, Geraldine Edgar and Ida and Helene Broemer. Mrs. J. J. Goldbach sang the incidental solos with the chorus. Marie Shriver and Sol Sax were the accompanists.

At the business session held before the concert the president, Mrs. Louis K. Gutman, announced that the club had completed its second season with a membership of 200. Under new rules the future membership may include male members, though these will be denied voting privileges.

Lynwood Farnam, organist and choir-master of the Church of the Holy Communion, New York, gave a recital under the auspices of the Chesapeake Chapter, American Guild of Organists, on the new instrument recently installed at Memorial Protestant Episcopal Church. Mr. Farnam gave a musicianly exhibition of the powers of the instrument and also displayed his virtuosity and understanding.

FRANZ C. BORNSCHEIN.

NEW WORK IS GIVEN BY SCHENCK FORCES

Rochester Audience Hails
Lyric Overture by
Paul White

By Mary Ertz Will

ROCHESTER, N. Y., May 9.—The Symphony Orchestra, Ludwig Schenck, conductor, gave its last concert of the season in Convention Hall before a large and cordial audience.

The opening number was a lyric overture, played from the original manuscript, by Paul White, violinist, for two years a member of the New England Conservatory and now with the Rochester Philharmonic Orchestra. The music was appealing, though quite modern in character, and was much liked by the audience.

The soloist was Abram Boone, violinist, a young student of the Eastman School, who played Viotti's Concerto in A Minor. His technic and interpretative ability were excellent. He also played shorter numbers, accompanied by Ernestine Klinzing.

The concert was free, as is customary with the Symphony Orchestra.

The Tuesday Musicale recently presented Sigmund Spaeth of New York, in a lecture on operas announced to be given by the Metropolitan Opera Company. The lecture was given in the Sagamore Hotel. Mrs. Edward W. Muligan, president of the Tuesday Musicale, introduced the speaker.

Marie Stone Langston, contralto, has signed an agreement with Annie Friedberg, whereby the singer will appear in concert under the exclusive management of Miss Friedberg for a term of years.



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San Francisco Examiner

"... Tenor of rare vocal eloquence. . . . There is one beauty of the art of Jean de Reszke, another of that of Laubenthal."

San Francisco Chronicle

"... Not only has he the robust timbre and resonant tone requisite, but his voice is of a clear lyric quality that pleases the ear demanding something more than dramatic vigor."

San Francisco Bulletin

"... Sang his climax with a dramatic distinction."

San Francisco Chronicle

"... A tenor with a persuasive lyric vein in his dramatic forcefulness."

San Francisco, The Call

"... Was given a great demonstration of applause."

San Francisco Examiner

"Laubenthal sang the 'O Paradiso' and sang it excellently."

San Francisco Bulletin

"... Laubenthal sang the aria 'O Paradiso' investing it with excellent atmosphere."

San Francisco Daily Herald

"... Laubenthal's singing of the aria, 'O Paradiso,' were the bread and wine of the occasion."

"... Laubenthal was brilliant. . . . The house wanted more but didn't get it."

Cleveland Plain Dealer

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The Cleveland News

"... Laubenthal has a vigorous personality, striking physique and a fine voice. . . . He conveyed exactly the impression of the text."

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Roof-Dwelling and Scriabin Are Chief May-Time Interests of Winifred Byrd

HIGH on a house-top in the very heart of New York is a tiny oriental bungalow, isolated from all the world, and in it there dwells a tiny pianist named Winifred Byrd. An aviator passing over the city at twilight discovered a dash of pagan ritual on the roof above which he hovered. He could dimly discern a little lady with brown-gold hair, stretching her arms to the sky and then bending before an idol portrait.

Had he been nearer, his olfactory organs would have been charmed with the varying odors of delicate and mystic perfumes. As it was, he was able to see green, yellow, red and ultramarine lamp lights playing around the bungalow. Beneath them was a shiny little flat-top piano. It was learned later that the hidden meaning of all this was a private Scriabin memorial, conducted exclusively by Winifred Byrd, pianist and disciple of the Russian composer, who died just ten years ago.

"Scriabin!" murmured Miss Byrd, "the Russian Palestrina, the Moscovian Franck, the mystic! With Baudelaire and Huysmans he stands supreme in the little world which discovered the beauty of merging the arts. Perfumes and colors, words and music, that is life! Each season since I made my debut, six years ago, I have been adding several more of his inimitable piano works to my programs, and it has been interesting to see how many more followers he has from time to time. Not only in the large cities, but even in little towns where one expects conventional audiences, Scriabin's sonatas receive far more applause than Liszt rhapsodies."

Sincerity Is Keynote

One would almost expect that, after such a prolific eulogy in behalf of the Russian composer, the speaker would disclose her identity as his countryman. But Miss Byrd is 100 per cent American, and sincerity is the keynote of her affection. Born in Salem, Ore., her first serious study of the piano was with Carl Baermann of Boston. Later she became a pupil of Teresa Carreño, from whom she inherited the vigorous, dashing style which prompted an eminent musician to nick-name her "the little devil of the keyboard."

"And there is no excuse for my not being a little devil of the keyboard," Miss Byrd insists modestly, "for I have, I think, the most ideal place in the world to practise endlessly. The heavy stone roof beneath my bungalow makes it impossible for people in the apartments below to hear the piano. Consequently, I often practise way into the night and early morning. In that way I keep up my technic without becoming a social nuisance. Only, please do not get the impression that I am so engrossed in my art that I do nothing else!"

"Every summer I skirt the Atlantic Coast from Maine to the Jersey shore, sailing, fishing, yachting, swimming and indulging in every summer sport except golfing, canoeing and things that are conducive to callous hands. Then, too, when I tour the South and West, I spend a great deal of time reading and meeting interesting people. Traveling could be very tedious and wearing to one of my nervous temperament if I could not lose myself in books and if I did not glory in every little experience which comes my way."

"I enjoy analyzing my audiences and



Winifred Byrd, Pianist

watching the culture of the music loving public throughout the country grow year by year, and now that I have given my last New York recital of the season I am busy preparing a new repertoire to try out upon them. But soon I shall not work so hard, for summer is coming, and in July a bungalow on the seashore is worth two on a New York house-top!"

H. M. M.

PAGEANT FOR PORTLAND

Cadman Score a Feature—Hail Programs by Londoners and Flonzaleys

PORTLAND, ORE., May 9.—Rehearsals for "Rosaria," a pageant for which Charles Wakefield Cadman has written the music, are in progress. It will be given on June 15. Montgomery Lynch is the director, assisted by Carl Denton, Genevieve Gilbert, E. Maldwyn Evans, William Frederic Gaskins, P. A. Ten Haaf and Minna Pelz. Martha B. Reynolds is leader of the chorus of 2000 singers; her aides are Phyllis Wolfe, Olga Moreland, G. F. Johnson and Mrs. Harvey Johnson. The Chamber of Commerce will sponsor the musical spectacle.

At the recent music tournament of high school students, held at Pacific University, Forest Grove, under the direction of C. W. Lawrence, the boys' glee club of Franklin High School, Portland, won first place. Among the successful single contestants were Gladys Keady, soprano; Tom Badley, tenor; and Paul East and Donald Harris, baritones, all from the same school, of which Robert Walsh is music supervisor. John Landis, Otto Wedemeyer and David Scheetz Craig were the judges.

The London String Quartet, composed of James Levey and Thomas Petre, violins; H. Waldo Warner, viola, and C. Warwick Evans, 'cello, gave its first concert here recently, under the auspices of the Portland Chamber Music Society. The program consisted of the Mozart Quartet in D Minor, that in F Minor by Dvorak and the "Pixy Ring" by Mr. Warner. Encores were given.

Steers and Coman presented the Flonzaley Quartet, made up of Adolfo Betti and Karl Krauerer, violins; Felicien d'Archangeau, viola, and Ivan d'Archangeau, 'cello. Quartets by Mo-

zart and Beethoven, compositions by Ernest Schelling and a Suite by Moussorgsky-Pochon were played with musicianly finesse. JOCELYN FOULKES.

SEATTLE CHORUS PLANS TOUR OF NORWAY IN 1926

Herbert's "Serenade" Sung by Students of University—London Quartet and Rosa Ponselle Heard

SEATTLE, May 9.—The Norwegian Male Chorus of this city, under the leadership of Rudolph Moller, has planned a tour of Norway in 1926, with members of other Scandinavian singing organizations of the Pacific Coast. A number of concerts have already been booked in foreign cities, it is said. The chorus recently gave its spring concert at the Immanuel Lutheran Church, assisted by Elmer Ohrne, tenor, and Arville Belstad, organist and accompanist. The singers gave a cappella works by Scandinavian and American composers.

The annual opera production given under the direction of the music department of the University of Washington, and sponsored by the Associated Students of the University, under the directorship of Dean Irving M. Glen, was Victor Herbert's "The Serenade." The work was sung with excellent musical and dramatic ability. The leading parts were interpreted by Lindsay MacHarrie, Verner Delaney, Fred Marcus, Parker Cook, Marjorie Chandler, Alice Reynolds, Arthur Leathers, Jean Paul King, Juliet Glen and Joel Olmstead. Albert P. Adams conducted. Albert R. Lovejoy assisted in the dramatic coaching and Mary L. Aid in the dances.

The London String Quartet made an appearance in Seattle under the auspices of the Men's Club of the Plymouth Church, playing Beethoven and Schumann quartets and smaller numbers.

Rosa Ponselle, soprano of the Metropolitan, gave her first Seattle concert under the direction of the Ladies' Musical Club. The assisting artist was Stuart Ross, pianist.

Peter Meremblum, violinist and member of the Cornish School faculty, appeared in his initial public concert in this city at the Olympic Hotel, playing the

César Franck Sonata in A Major, with Bertha Poney Dow at the piano. Other works included the Sarasate "Carmen" Fantasy.

Paul Pierre McNeely presented Helen Bagley Parker, Helen Keppler and Randall Williams in piano recitals.

Pupils of the Risegari School of Music were heard in the school auditorium in the first of a series of three recitals. Those participating were Mary Jane Adams, Beulah Terwilleger, Aloise Greenberg, Mary Louise Fickle, Elsie Thompson, Ruth Johnson, Bessie Kirk, Nita Joder and Dorothy Greenberg. In addition to the classes of Silvio Risegari, students from the classes of Eilene French and Aloise Clyde participated.

Haydn's "Creation" was given by the choir of the University Presbyterian Church, under R. H. Kendrick, assisted by Harry Burdick, organist, and Myrl Wilson, pianist. The soloists were Mrs. R. H. Kendrick, Carleton Booth and N. P. Myhre. DAVID SCHEETZ CRAIG.

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Detroit Free Press—"Edward Hart, a pianist of very able rank, provided the musical setting for the lecture and all the humor, banter and gaiety there is in the opera score was admirably presented."

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Music for Organists Prominent in Publishers' Output

By SYDNEY DALTON



ORGANISTS will find something of interest in several volumes of pieces for their instrument that have recently come from publishers.

These numbers include both original compositions and transcriptions. There are as well, songs, piano pieces, choruses and a text book on the rudiments of music, from the pens of well known musicians, native and foreign. Neither the soloist nor the teacher is forgotten in the week's budget of new music.

An attractively got up "New Fifty Cent Series" (Oliver Ditson Co.) will appeal to organists; not only

on account of the price of the books, but also because of the quality of the contents. One of the volumes, entitled "Ten Transcriptions," contains pieces by John Carver Alden, Homer N. Bartlett, Bizet, Carl Busch, Delibes, Grieg, Fini Henriques, Cedric W. Lemont, Gabriel Pierné and Paula Szalit. The transcribing has been done by eight well known American organists, who have done their part well. A second book is entitled "Eight Russian Organ Pieces," which have been transcribed by H. Clough-Leigher, T. Carl Whitmer and Harvey B. Gaul. The numbers included are: "Orientale," by Nicolas Amani; Prelude in D, by Glazounoff; Prelude in C Minor, by Glière; "Dream," by Kopyloff; Rachmaninoff's Prelude in C Sharp Minor; March in D, by Rebikov; Rimsky-Korsakoff's "Far off India," or, as it is better known, "Song of India," and, finally, a Prelude in C Sharp Minor by Anton Vodorinski. This is a very worth while collection that should be welcomed by organists.

The third, and last, volume in this series is "Ten Original Compositions." With three exceptions, all the numbers are by American organists. Those who have contributed are: Louis Adolphe Coerne, Roland Diggle, Gottfried H.

Federlein, César Franck, Alfred Hollins, Victor Marchot, James H. Rogers, P. A. Schnecker, Bruce Steane and R. Spaulding Stoughton.

Another collection of pieces for the organ, designed, evidently, for church use, particularly, is "Short Preludes and Postludes" (Arthur P. Schmidt Co.). There are fourteen numbers by thirteen composers in this book. The composers represented are: F. Leslie Calver, Arthur Davis, Ernest A. Dicks, William Faulkes, Rudolf Friml, J. Lamont Galbraith, Cuthbert Harris, Frederic Lacey, Frank Lynes, W. J. Marsh, Homer Nearing, J. E. Roberts and Bruce Steane. For the most part, the music is of fair quality, and several of the pieces will be found useful. F. Leslie Calver's Postlude on "Nicaea," for example, makes a good number after the church service, and Frank Lynes' "Vesper Prelude," in five-four time, is another interesting piece.

Percy Grainger has added Gabriel Fauré's charming song, "Nell," to his "Free Settings of Favorite Melodies" (G. Schirmer). These three numbers, Brahms' "Wiegenlied," and "Hornpipe" from Handel's "Water Music," were previously issued—are delightful piano numbers in Mr. Grainger's version. The melody of Fauré's song is a rare inspiration, and has long been a favorite with singers. No less delightful is this arrangement for piano. It is not forbiddingly difficult, but is made by a pianist of unusual talent for pianists who have "arrived."

In Cedric W. Lemont's "Silhouettes" (Clayton F. Summy Co.) there are four pieces for piano, entitled "Monkey Shines," "Dancing Figure," "Punch and Judy" and "Drowsy Eyes." They are all short numbers of two or three pages each, written, primarily, for teaching purposes. Tunefulness, brightness and a certain amount of instrumental aptness in their construction are their chief characteristics. Harmonically and melodically they are conventional. Some are better than others, the best being, perhaps, the first two. They are written for about third grade pupils.

Some time ago Edouard Hasselberg's transcription of Rachmaninoff's Prelude in G Minor, for two pianos, was reviewed in these columns. From the same source comes now an arrangement of the Russian pianist's better known Prelude in C Sharp Minor (Clayton F. Summy Co.). Both these preludes are particularly adaptable to two-piano work, as they are tonally broad and gain, if anything, in the addition of the second part. The technical difficulties are pretty evenly divided between the two performers.

There is good teaching material and good music in a set of "Six Miniature Preludes," by N. Louise Wright (G. Schirmer). These numbers are published in three sets of two pieces each, and each prelude is one page in length. They are for third and fourth grade pupils and offer some particularly good study material, of an interpretative rather than a purely technical nature.

A "Second Chorus Book for Boys," compiled by Ella M. Probst and J. Victor Bergquist (G. Schirmer) meets, as did the first book, a unique need in the choral work of the high school, where both the changed and the unchanged male voice is met with. At high school age it is dangerous to use the upper notes of the unchanged voice, and this fact has been kept in mind by the compilers of the present volume, who have harmonized the songs accordingly. There are fifty-six numbers in the book and all are of a quality well calculated to improve the musical taste of the student, without making too great technical demands. The collection can be highly

recommended to conductors of high school choruses, both for the work of the compilers and the quality of the contents.

Shelley's "Indian Serenade" has attracted many composers, and several good settings have been made already. Nevertheless, Roland Farley has found new inspiration in it, and his recent setting for low or medium voice (G. Schirmer) should find many admirers. Mr. Farley writes charming melodies and his songs are always musically and well thought out. This setting of the Serenade is not the least interesting of his many songs. He has caught the spirit of Shelley's fine poem and his graceful, swaying rhythm, shared equally by the solo voice and the accompaniment, enriches the text.

The first three in a series of "Italy's Most Beautiful Folk-Songs," collected, elaborated and arranged by Geni Sadero (G. Schirmer) have just appeared. They are entitled "Serenata Siciliana," "Stornellata Romanesca" and "Gondoliera Veneziana." One would not need the titles or words to realize that these melodies are of real Italian origin. The arranger has elaborated them considerably, to be sure, turning them into modern recital numbers, but she seems to have retained the flavor of the folk-song. The English translations have been made by Dr. Theodore Baker.

"At the Tournament," by Carl Bohm, and "Minka," a "Mazurka Brillante," by George Eggeling, are the titles of two duets for piano. Both pieces are in the style of salon music of the popular type; tuneful and bright, without taxing either the intelligence or the imagination of the performers or listeners. Of the same kind are two numbers for six hands, by A. Sartorio, entitled "Fairy Bells," a Waltz, and "Carnival of Roses." The first of these is quite easy, and may be played by second grade pupils. The other is marked moderately difficult. (Arthur P. Schmidt Co.).

Gladys Cumberland is the author of "A Short Primer in the Elements of Music" (Arthur P. Schmidt Co.) which contains 100 easy questions and answers, and a series of test papers. The book is designed for very young pupils and has the merit of dealing pretty thoroughly with all the rudiments that beginners need know. It begins with the staves and leads on through clefs, names of notes, ledger lines, rests, dotted notes, accidentals, bar-lines and time, key-

signatures, signs and musical terms. At the back of the book there are six test papers covering the work done. Teachers will find it useful in their classes.

SOUTH DAKOTA SCHOOLS HOLD DISTRICT CONTESTS

Finals Conducted During Two Days at State University Reveal Creditable Local Talent

VERMILLION, S. D., May 9.—The first district high school musical contests in this State were held in the four State Normal Schools, and in the State College, with a final contest held at the State University at Vermillion, May 1 and 2. The district contest held at the Southern State Normal School under the direction of Sarah E. Stranathan, director of music in this school, was in every way a great success. There were twenty-one high schools, with about five hundred contestants participating, in this event, and some excellent talent appeared on the program each day.

The contest was judged by Mr. E. H. Wilcox, of the School of Liberal Arts of the State University of Iowa, at Iowa City. Mr. Wilcox is chairman of the Young Artists' Contests Committee of the National Federation of Music Clubs.

Special mention is due the violinist, Elizabeth Frary, of Vermillion High School; the cellist, Paul Nielson of Yankton High School, and the High School Band from Winner, each of which won first place in its particular event.

This is the first year of the District High School Contests in South Dakota and the high standard of the programs in these contests promises much for the future of music in the State.

Assembly events were held in Brookings, at the South Dakota College. Brookings won first in Boys' Glee club; Girls' Glee club and chorus, all in Class A, Huron being the only entry in the class receiving first in orchestra. In Class B Miller won first in Boys' Glee club; Oldham in Girls' Glee club, and Oneida in chorus. The final results of the two days' contest are: Miller rated the highest, receiving 32 points; Oneida second with 31 points; Brookings third with 26 points, and Huron fourth with 20 points. GEORGE SMEDAL.

FERTILE, MINN.—This town of 1000 now has a community singers' association of 165 members, an eighteen-piece orchestra and a substantial list of association members. Robert Erickson is president of the association, and, under T. W. Thorson, the singers and players hold regular rehearsals. Mabel Hanson is assistant conductor; Ragnild Moe, secretary, and Melvin Vicker, treasurer. G. SMEDAL.

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Novel Innovations at Dresden Opera Promise to Revolutionize Stagecraft

A NUMBER of novel and even startling inventions have been quietly perfected and put into use at the Dresden Opera in recent years by Max Hasait, engineer and master of stagecraft technic. Little has been heard in the world at large of these innovations, but the smoothness of the Dresden performances has upheld the traditions of a notable stage, which saw the world-premières of Strauss' "Rosenkavalier" and "Elektra" and, more recently, the same composer's "Intermezzo." Mr. Hasait plans to visit America soon in order to introduce some of his technical stage devices to the New World.—*Editorial Note.*

[Continued from page 3]

light in softer rays upon the faces of the actors.

An Adjustable Proscenium

Another major invention is the contracting of the stage opening toward the audience. Naturally if this is large, it is hard to stage a drawing room scene without losing the sense of intimité. By Hasait's device the opening can be a hundred feet wide and thirty-five feet high. Should any smaller dimensions be desired, he has merely to reduce the aperture to the desired point by using his contracting proscenium.

The acoustics of the buildings are remarkable, owing principally to the fact that a false wooden ceiling, beautifully gilded on the lower side toward the audience, but covered with two inches of clay above, was especially installed to return the proper number of sound waves without echo. No radio expert could have calculated or tuned his instruments better. In one part of the balcony where the stage cannot be seen at all, seats have been built for the blind.

The janitor in the cellar has a thermometer before him which tells the exact temperature of every part of the building. If the mercury jumps up and down irregularly, he knows that there is a window or a door open near that section and goes to close it. He also controls the huge ventilator in the top of the theater above the orchestra which draws the dead air out through the roof. If he notices the mercury rising beyond the danger point, he knows immediately that there is a fire in the theater and spreads the warning, for his dial tells exactly where it is.

A "Don Giovanni" Performance

All the machinery of the moving stages, cyclorama floor, lights and foot-lights are controlled from a central switch board in a little balcony behind the proscenium. During the performance Hasait spends much of his time there. On the right side there was a similar balcony from which I enjoyed the privilege of seeing the first performance of Max Slevogt's new staging of Mozart's "Don Giovanni." Since Slevogt has pictures in all the public galleries, and is one of Germany's famous artists, the Opera was crowded.

It was a unique experience to look down upon the stage and the actors scarcely a dozen feet away on one hand, and watch the "first night" audience through my peep hole on the other.

Between acts the stage-hand whom

Hasait had set over me to be my guardian talked in what simple German he thought I could understand. I expressed with difficulty how beautiful I thought Wagner was, thinking he would appreciate it.

He returned: "Yes, Wagner—much labor!"—all of which goes to show that the stage hands have to work like the deuce, when Bayreuth drama is being played! A man's opinion of these works, it seems, depends upon whether he is sitting still and looking on, or back of the stage making the wheels go round.

At last the opera was over. The actors and audience were first to go, then the orchestra. Finally the stage hands departed, and I found myself alone in my hanging balcony above the stage in a deserted theater. As they were starting to turn out the lights, I decided it was time to leave also, although I did not know the way out. At the first door, I met Hasait with his hat, gloves and stick.

"I had forgotten all about you," he said very politely.

I could not but smile to myself, as I thought half way home, of this absent-minded genius, suddenly remembering that he had left his guest perched high and dry between Heaven and stage to be locked in a dark empty theater for the night!

There, in the Theater of Seven Stages, have been worked out stage inventions which, I am confident, will revolutionize the future art of the theater. Discoveries, once mere ideas, have been proved practical, and been made real. Some dozen new inventions have now been tried and found successful. The producer of tomorrow will wonder what the theater did without them yesterday.

Guiomar Novaes Sails for European Concerts After Tour of America

(Portrait on front page)

Guiomar Novaes, Brazilian pianist, who sailed for Europe on Saturday, May 9, will return to America late in December for her eighth concert tour of the United States. Mme. Novaes' summer plans include concerts in England, France and Germany, and possibly some appearances in her native South America.

In the last season Mme. Novaes has become an American land owner, having recently bought property in Florida, where she hopes to have a home, which will be designed by her husband, Octavio Pinto, who is an architect. Mme. Novaes is highly enthusiastic about Florida, where she gave a series of concerts with great success this season.

When Mme. Novaes returns she will start her tour in Chicago on Dec. 29. Her engagements include numerous recitals and several appearances with orchestras. Mme. Novaes' tour will be under the direction of Concert Management Arthur Judson.

Five individual concerts and three joint recitals have already been arranged on the Pacific Coast for Paul Althouse and Arthur Middleton when they return from their second tour of Australia in December. They will not be heard in the East until January.

New Books Include

Volume on Singing

[Continued from page 24]

"pouting" lips is not countenanced by Mr. Witherspoon, though he believes that the "smile" will result naturally from correct position.

He takes the stand that "the principal part of our task in teaching is to find out what is the trouble with the pupil's voice." He advises beginning with the breath action, in order to trace the fault, and considers that all blemishes are due to a physical cause, "though the concept of tone or the imagination of the singer may also be faulty and thereby induce the wrong physical action." Correct singing never brings discomfort to the singer, he asserts, and "in reality, the average tone demands activity, but not much force."

The latter portion of the volume outlines in detail Mr. Witherspoon's theories of correct breathing (illustrated with charts), and describes the position of the organs in vocalization, quality of tone, vowel practise, resonance, action and reaction of the vocal apparatus and phonetic considerations. Exercises to remove faults and—what makes his book a rather unique one—an exhaustive list of what he considers the most common faults in singing and their cause are included. Specimen vocalises are provided at the end. R. M. K.

About Greek Music

A clear understanding of the forms and meanings of early Greek music has never indisputably been reached. In the sixteenth and seventeenth centuries Italians tried to interpret Greek music to the Italian ear. The attempt was a failure, inasmuch as the Greek idiom failed to react upon the Italian consciousness as it had reacted upon the people for whom it was originally written.

As a result of this failure we have opera. We are, therefore, grateful or ungrateful (depending upon the opera) to those who instigated the Florentine Camerata and failed to recreate the spirit of Greek music. However, we are still left groping for the simple beauty that stirred the listening Greeks.

Albert A. Stanley in *Greek Themes in Modern Musical Settings* (The Mac-Millan Company) has attempted to throw light upon the facts of the ancient period. With modern musicodramas as material to work with, he shows in just what way the spirit of Greek music can be interpreted to the modern listener. The art that makes a good translator a potent influence in interpreting foreign literature is the same sort of art used by a composer who would interpret the soul of Greek music. The feeling he achieves is the same, but the idiom that aroused that feeling is a translation, or a transcreation.

Mr. Stanley's book is an excellent piece of scholarship.

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Composers, conductors and critics from Europe continually delight in saying that America is the coming land of great musicians. Here is the golden land of all music, they claim.

Before this fact can fully be realized, however, a mass sentiment for good music, and good art generally, must be cultivated throughout the country. Much has recently been done along these lines. Classes of appreciation are well distributed about the land.

It is to aid just such development that Agnes Moore Fryberger, out of a large experience in such matters, wrote *Listening Lessons in Music* (Silver, Burdett & Company). This book should be of great value in teaching the young and less young the elements of musical appreciation, for Miss Fryberger has clearly set forth a scheme for developing this sense.

To Help Pianists

One of the recent books on piano technique is *Mind Over Muscle* (Gamble Hinged Music Co.) by Lillian Jeffreys Petri. The aim of this work is to enable the piano student to gain the most from study and practise by bringing more scientific thought into what has heretofore been dull and mechanical exercise. L. L.

Westminster Choir Official Offers \$500 for A Capella Works

DAYTON, OHIO, May 9.—Mrs. H. E. Talbot, chairman of the board of directors of the Dayton Westminster Choral Association, has offered a prize of \$300 for the best a capella choral composition to be submitted before May 1, 1926. There will be a second prize of \$150, and a third of \$50. The composition is to be dedicated to the Westminster Choir, but will remain the property of the composer. The purpose of the competition is to stimulate interest in the composition of suitable works for well-trained choruses.

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NATIVE MUSICIANS HEARD IN BOSTON

Week's Interesting Events Include Programs by Artists and Pupils

By Henry Levine

BOSTON, May 11.—Charles Mackey, pianist, was heard in a program of music by Schubert, Beethoven, Chopin, MacDowell, Debussy and others at Steinert Hall on Tuesday evening, May 5. Mr. Mackey displayed a firm, clean, solid technic. His control of color was intelligent, logical and expressive. Mr. Mackey gave an especially forceful and sonorous interpretation of the MacDowell "Keltic" Sonata.

George Dwyer, tenor, assisted by Florence McGuinness, soprano, and Jessie Fleming Vose, gave a concert at Steinert Hall on Thursday evening, May 7. Mr. Dwyer revealed a lyric tenor voice of good quality, which he employs with vocal taste and musical discretion. Miss McGuinness possesses a light and flexible soprano voice and sings with musical charm and technical smoothness.

Paul Bregor, an advanced pianist from the Heinrich Gebhard studios, and Edgar Isherwood, tenor, artist pupil of Frank E. Doyle, gave a joint concert at Steinert Hall on Friday evening, May 8. Mr. Bregor played with technical dash, sensitive feeling for color and with dramatic fire. Mr. Isherwood revealed a fine vocal equipment, a pleasing lyric quality and a feeling for the significance of his music. Howard Goding was the accompanist.

F. Addison Porter presented members of his artist class in a pianoforte recital on Wednesday evening, May 6, at Huntington Chambers Hall. Those who participated were Freeda Feldman, Clara Gerber, Anna McKee, Grace Cronin, Eunice M. Kiley, Rosa B. Frutman, Lillian M. Pride and Minnie C. Wolk. Mr. Porter's pupils showed the results of thorough training and gave interestingly musical interpretations of their music.

Frederic Tillotson presented four of his advanced piano students in a recital at Huntington Chambers on Friday evening, May 8. The participants were Doris Estey, Lillian Winer, Manuel Dehaan and Margaret Witherstine. The young pianists, well trained in piano fundamentals, gave excellent accounts of themselves and played with praiseworthy feeling for tone quality and phrasing. Hazel Clark, violinist, assisted with a group of solos.

Mary Schwendeman, a young pianist from the studio of Miss Julia Amolsky, gave a piano recital on Saturday evening, May 9. Miss Schwendeman played a pretentious program of music with good technic and firm command of tone.

Willard Erhardt, tenor, gave a recital at Steinert Hall on Tuesday evening, April 28. In a varied program of songs Mr. Erhardt revealed a well trained voice of good timbre. He already possesses a sound technic and considerable flair for expressive, lyric singing. Diction was especially clear and interpretations fluent and ardent. Harris Shaw was a capable accompanist.

The Boston College and Holy Cross Musical Clubs gave their first joint concert at Symphony Hall on Tuesday evening, April 28. T. Francis Burke led the Boston College Club and J. Edward Bouvier conducted the Holy Cross forces. The orchestras from both colleges played numbers and each college was represented also by a vocal quartet. There were individual soloists, vocal and instrumental.

Elizabeth Travis Is Winner in Contest of New England Conservatory

BOSTON, May 9.—Elizabeth Hunt Travis, daughter of Edward F. Travis of Hemenway Street, this city, was the winner of the Mason & Hamlin grand piano in the sixteenth annual prize competition for students of the New England Conservatory of Music, held in Jordan

Hall on April 29. The winner is eighteen years of age and since her sixth year has been a pupil of Charles W. Denness of the faculty. She will be graduated in June. The judges were Serge Koussevitzky, conductor of the Boston Symphony, and Harold Bauer and Rudolph Ganz, pianists. Each contestant was required to play the Bach-Liszt Fantasia in G Minor, the Chopin Preludes, Op. 28, Nos. 8, 12 and 16, and one piece of individual choice. The contestants, in the order of their appearance, were Elsie Eva Wild, East Barnet, Vt.; Abraham Alexander, Roxbury; Regna Leberman, Aliquippa, Pa.; Clair Wilson, Dover-Foxcroft, Me.; Marion Eleanor Messinger, Kingston, N. Y.; Miss Travis and Jeannette Adrianna Giguere, Chelsea. W. J. PARKER.

BOSTON HEARS OPERETTA

Charles Repper's Work Given Première by Cast from Girls' School

BOSTON, May 9.—The first performance in this city of the new operetta "Penny Buns and Roses" by Charles Repper, formerly a Boston representative of MUSICAL AMERICA, was given last Friday evening by the students of the Girls' Latin School. Grant Drake, an assistant director of music in the Boston schools, conducted the performance with spirit and understanding, bringing out the gay, lilting rhythms of the music.

Marked dramatic talent was discovered in members of the cast which included Anna Minard, Helen Fleming, Lida Crawford, Lilla Fries and Rosemary Lamont. Gertrude Seymour as Pierrette danced with grace and finish. Attractive costumes had been designed by Clara Butler, and appropriate dances by Marjorie Woodhead of the school faculty. The acting was coached by Mrs. Dorothea Davis. The school orchestra, numbering twenty-five young players, responded to Mr. Drake's beat with evident enthusiasm and helped materially to give the performance a spontaneity quite unusual in amateur productions.

The music was fascinating, replete with grace and charm both in rhythm and melody, and scored with uncommon skill. It demonstrated that mastery of technic does not necessarily disqualify a composer for writing melodies that delight the listener. Mr. Repper has a well-deserved reputation for writing distinctive music for both voice and piano, and his adventure into operetta marks a complete success from every standpoint, which no doubt will be followed by many others. W. J. PARKER.

Boston Activities

May 9.

Thompson Stone has been appointed organist and choirmaster of the Church of the Advent. He will succeed Alfred Hamer, who has become organist and choirmaster of Trinity (Cathedral) Church, Pittsburgh, Pa. Mr. Stone studied organ at the New England Conservatory under Wallace Goodrich and subsequently went to Europe, where he studied piano with Leschetizky. He has been organist of St. John's Church, East Boston, of St. John's Church, Jamaica Plain, and of the Second Church in Boston. For the last few years he has played at the Village Church in Wellesley. He is in charge also of music at the Country Day School in Newton. Mr. Stone will take up his duties at the Advent on Sept. 1.

Frederic Tillotson, pianist, and G. Roberts Lunger, baritone, gave the program recently at the last musicale of the Needham Music Club, Needham, Mass. The largest audience of the season filled the Baptist Church to capacity. Mr. Tillotson was in excellent

vein, playing a group by Chopin and modern works. Mr. Lunger sang French songs, a group of spirituals, and several songs by Franz. The officers elected at the annual meeting were as follows: Mrs. Harry L. Thompson, president; Beulah French, first vice-president; Mrs. Benjamin D. May, second vice-president; Mrs. Charles Bryer, treasurer; Anna R. Seigle, corresponding secretary. The Club voted to join the State Federation of Music Clubs.

* * *

An all-American concert was given on May 2 in Jordan Hall under the auspices of Alpha Chapter, Sinfonia Fraternita of America, and the New England Conservatory branch of Mu Phi Epsilon, in aid of the societies' scholarship funds. Henry M. Dunham's "Evening in Venice," for organ, harp, strings and tympani, originally intended for presentation at one of the "pop" concerts, was conducted by the composer. Other works presented were by Dunham, Stoessel, Chadwick, Carpenter, Heilman, Mason, Kramer, Redman, Clayton Johns, Converse, Charles Griffes; Endicott, Barnes and Douglas.

* * *

Mario Cappelli, tenor, who has been on tour with the Zimmer Harp Trio, will be under the management of H. B. Williams, of this city, next season, as will Ary Dulfer, violinist, and Robert-Victor Brault, tenor. Mr. Brault will give a recital of French songs in the Williams studios on May 23.

* * *

Elizabeth Siedoff, pianist, will sail from New York on May 16 for London to study piano under Tobias Matthay until her return in October, when she will play at the National Festival of American Artists in Buffalo, N. Y. Miss Siedoff recently gave a 17th and 18th century lecture recital program at the Misses Allen School for Girls, and a modern lecture recital at Miss Ridgeway's studio. She shared honors with Maria Conde, soprano, at a musicale given by the West Roxbury Woman's Club, and gave a modern music recital in the Symposium, May 5, in Grace Horne's Gallery.

* * *

Agnes Coutanche Burke, contralto soloist in the Union Congregational Church, Providence, R. I., assisted by Joan Parsons, soprano soloist in St. Cecilia's Church, this city, and pupils of Harriet Eudora Barrows, voice teacher, were acclaimed in a recital at the Providence Plantation Club recently. Mrs. Burke sang songs by Stickles, Bemberg, Hüe, Sibella, Tosti, Curran, Carse, Handel, Carpenter and Rogers. Mrs. Parsons contributed songs by Sibella, Watts, Milligan, Woodman, Ganz, Roberts and Stern. Beatrice Warden Roberts was the accompanist.

* * *

The Bridgewater Normal School Glee Club, Frieda Rand, leader, assisted by Howard Goding, pianist, of this city, gave a delightful concert in the Junior High Auditorium, Bridgewater, on May 1. The Club sang music by Rameau, Nesbitt, Burleigh, Mendelssohn, Wolf, Forsyth and Mabel Daniels. Howard Goding played piano solos by Schumann, Staub, Chopin, Bach, Debussy, Albeniz and Liszt. Marcella Smith and Cornelia Rogers were the accompanists.

* * *

Margaret McCarthy, violinist, and Julia McCarthy, pianist, assisted by Dorothea Fraleigh, cellist, pupils of Willis Hutchins, gave a recital in Studio Hall recently before a cordial audience.

WINNERS ANNOUNCED IN PLYMOUTH DISTRICT TESTS

Competitions for Entrance to Biennial Event in Portland Are Held in Boston

BOSTON, May 9.—The Plymouth District Contest of the National Federation of Music Clubs was held in Steinert Hall, when the fortunate contestants in violin, voice and piano were selected to take part in the National Biennial Contest, to be held in June at Portland, Ore. The Plymouth District comprises the New England States, although on this occasion there were no representatives from Vermont or New Hampshire.

John Allen Farnham of Allston, pupil of Harrison Keller, who was the State winner in a previous contest, won the violin contest.

Rita Breault of Pawtucket, R. I., pupil of Frances L. Grover of this city, tied with Morris Zam of Lynn pupil of Helen Hopekirk of Boston in the piano competition. They played off the tie and Miss Breault won.

Adelle Alberts of Roxbury, pupil of Charles Adams White, the State winner, won the voice contest.

A dinner was given the competitors in the Women's Republican Club, with Mrs. Theodore Thomas as guest of honor. Henry Gideon, Penfield Roberts, music critic of the Boston Globe, and Mrs. William Arms Fisher spoke.

Judges were Serge Koussevitzky, Mrs. H. H. A. Beach, Mrs. Oliver C. Stevens, Richard Appel, Stuart Mason, Mrs. George Babbitt, Harriett Sterling Hemenway, Roy G. Gardiner, Harry Austin, Frank Doyle, Henry Levine, Leon Weltman, Marie Nichols, Edith Winn and W. J. Parker.

Some FAVORITE SONGS By ARTHUR FOOTE

Tranquillity



| | |
|-----------------------------|-----|
| I'm Wearing Awa' (2 keys) | Net |
| An Irish Folk Song (2 keys) | 40 |
| Constancy (3 keys) | 45 |
| Line Time (2 keys) | 45 |
| Love Me If I Live (3 keys) | 40 |
| Ashes of Roses (3 keys) | 40 |

Some singers using these songs are—

| | |
|-------------------|---------------------|
| Edna Fields | Eleanor Patterson |
| Harvey Hindemeyer | Mme. Schumann-Heink |
| Norman Jollif | Marie Tiffany |
| John McCormack | Earle Tuckerman |
| Lotta Madden | Ida Geer Weller |
| Lambert Murphy | Reinold Werrenrath |

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FLORENCE LANG

Soprano



Photo by Eugene Hutchinson

Scores in double production of Handel's "Messiah" with St. Paul Lutheran Choral Society, Ft. Wayne, Ind., under the able direction of George Weller, May 3, 1925.

"The solo work was especially well done with Miss Lang winning special honor by reason of her sweet flute-like voice, which is at all times unusually clear and delightful to hear."—Ft. Wayne, Ind., Journal Gazette.

"The solo airs and recitative parts were sung with rare feeling and beauty by Florence Lang. . . . Florence Lang sang several airs in a high soprano voice of unusual clearness and high resonant quality, enhanced by a finished interpretation and attractive personality."—Ft. Wayne Daily News.

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People and Events in New York's Week

PROSCHOWSKY SINGERS FULFILL ENGAGEMENTS

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and South

Pupils from the studio of Frantz Proschowsky have been heard in recent engagements. Doris Emerson, lyric soprano of Boston, who has lately gone under the management of Harry and Arthur Culbertson, has sung in Ford Hall, Boston; at the Apollo Club, Mount Holyoke College, Manchester, N. H., and Greenfield, Mass. Albert Rappaport, tenor, fulfilled a two weeks' engagement at the Strand in New Orleans, leaving for Memphis for a four weeks' engagement with the San Carlo opera forces in light opera. Virginia Rea, coloratura soprano, has taken part in concerts in Carnegie Hall, New York, and has been heard in Pittsburgh and Indianapolis. Edward Johnstone, tenor, and Caroline Andrews, coloratura soprano, have become members of Roxy's Gang at the Capitol Theater.

Eleanor Starkey, coloratura soprano, has been heard in recital in West Chester, Pa.; with Prof. Samuel Baldwin at the College of the City of New York, Paterson, Rahway and in East Orange. Muriel La France, coloratura soprano, who gave a joint recital in Toledo with the Flonzaley Quartet on March 13, was engaged for a recital on May 12. Miss Starkey, accompanied by Ruth Adam; Ruth Hartzell, accompanied by Eva Johnson, who is Mr. Proschowsky's accompanist, and Merald Tollefsen, baritone, have been heard in recent radio concerts. Mr. Tollefsen has fulfilled professional engagements at the St. George Hotel in Brooklyn; in Stamford, Conn.; before the Ridgewood Chamber of Commerce in Brooklyn, at the Commodore Hotel in New York and in a joint recital with Kathleen Hart Bibb, soprano, in White Plains. He and Mrs. Bibb will sing in Greenwich, Conn., on May 18.

Bertha Drescher, dramatic soprano, sang with Harugari Frohsinn in Buffalo recently, when she was hailed by both public and press.

Singers Give Operatic Program in Studio of Mme. Pilar-Morin

Mme. Pilar-Morin, originator and exponent of the silent drama, presented two of her pupils in a demonstration of her work in her studio recently. Ethel Fox, lyric soprano with a flexible voice of coloratura possibilities, enacted the rôle of Mimi in "Bohème" and Olympia and Antonia in "Tales of Hoffmann," and Elvira Manlio, dramatic soprano, essayed the part of Santuzzi in "Cavalleria." Ida Graselli played the accompaniments and supplied the cues. With only an imaginary stage setting, Mme. Pilar-Morin inspires her students to enact their rôles as if all the other characters were present. The effect is surprisingly realistic, the singers being able to visualize the characters of the drama along well-conceived lines and devoid of nervousness. Miss Fox has a voice of wide range, of pleasing quality and correct intonation, and an attractive personality. Miss Manlio's voice was especially effective in dramatic moments. Both singers, as well as Mme. Pilar-Morin, were given hearty applause by those present. G. F. B.

Frances Hall Plays Rubinstein Work

Frances Hall, pianist, was soloist with the American Orchestral Society, Chalmers Clifton, conductor, at its recent concert at Cooper Union. Miss Hall played Rubinstein's D Minor Concerto. The purely orchestral numbers were an Overture to "Leonore" by Beethoven, the "Romeo and Juliet" Overture-Fantasy of Tchaikovsky and the Overture to Lalo's "Le Roi d'Ys." The concert was broadcast from station WJZ.

Alma Mehus Makes Fine Impression in First Minneapolis Recital

Anna Mehus, pianist, has recently concluded a tour of cities in the Middle West. She was especially well received in her first appearance in Minneapolis, where she played on April 23. Her

recital was characterized as one of the most successful by a young pianist this season, her reading of Beethoven's "Appassionata" Sonata being one of the outstanding numbers. Other cities in which she was heard are Mayville, Grand Forks, Fessenden, Towner and Devil's Lake, N. D.

Norfleet Summer Camp Lists Names of Camp Advisers

The chamber music camp for girls which will be established this summer in the Ozarks near Sulphur Springs, Ark., by the Norfleet Trio, will have the name of Mrs. J. F. Lyons, president of the National Federation of Music Clubs, as head of the list of advisers. Others whose names are on the list are Mrs. William John Hall, chairman, Junior Department of the Federation, and vice-president of Musicians' Fund of America; Mrs. Maggie W. Barry, chairman, Department of American Home General Federation of Music Clubs; Louis Svendsen, of the Institute of Musical Art and the Curtis Institute; C. M. Tremaine, director of the National Bureau for the Advancement of Music, and Peter W. Dykema of the department of music education, Columbia University.

Ernest Briggs Lists Novelties for Next Season

Ernest Briggs left New York recently to accompany Ronny Johansson, Swedish dancer, on a five weeks' tour of Minnesota, Wisconsin and other States in the Middle West. Anne Robenne, former première danseuse of the opera in Gothenberg, Sweden, who gave a program in the Manhattan Opera House recently, will return next season for an extensive tour under the management of Mr. Briggs. Miss Robenne is the wife of Martin Ohman, tenor of the Metropolitan. Ellen Marie Jensen, Swedish actress, will be heard next season in programs of Ibsen interpretations. Erna Heni, Norwegian actress, will make a long tour, featuring Ibsen's "Peer Gynt" with musical settings by Grieg.

Pupils of Miss Los Kamp and Miss Usher Give Musicales

Pupils of Virginia Los Kamp and Ethel Watson Usher gave a concert in the Hotel Astor on April 28. The program was made up of choral numbers for women's voices by Speaks, Elgar, Dunn, Rogers, Strickland and others; solos for tenor, sung by Herbert Holden and Charles Weber, and bass solos by T. Douglas Braden and Charles Martens. Miss Usher played the accompaniments and Miss Los Kamp conducted the choral numbers. The pupils revealed talent which has been well directed and sang with freedom and spirit.

Florence Macbeth Sings in Middle West

Florence Macbeth, coloratura soprano of the Chicago Opera, is continuing her recital appearances in cities of the Middle West. She was heard in Fargo, N. D.; on April 23, winning a fine success in her first appearance in that city, and on April 29, sang before a large audience in Coffeyville, Kan. She was assisted on each occasion by George Roberts, pianist. Miss Macbeth will make her third appearance this season at the Northwestern Music Festival in Evanston, and was heard this week in her third engagement at the Newark Festival.

Rosina Morris Bachrach Plays in West

Rosina Morris Bachrach, pianist, who as a pupil of Ernest Hutcheson made a successful New York début several years ago, is actively engaged in concert work throughout the Middle West. She was heard in two recitals in Grand Rapids, Mich., in one day recently and was heartily received on each occasion. She will give recitals in other cities shortly.

Minnie Carey Stine Sings in Chicago

Minnie Carey Stine, mezzo-contralto, who has been spending some time in Chicago, gave a recital recently in the studio of Theodora Sturkow-Ryder in the Cable Building. With Esther Arneson at the piano, Miss Stine sang songs by Hildach, Loewe, Sibelius, Bliss, Pierné, Tosti and others.

Etta Hamilton Morris Celebrates Decade as Brooklyn Choral Leader



Etta Hamilton Morris, Conductor of the Brooklyn Philomela Choral Club

The Philomela Choral Society of Brooklyn celebrated its twentieth anniversary and its tenth anniversary under the leadership of its present conductor, Etta Hamilton Morris, in a concert in the Opera House of the Brooklyn Academy of Music on the evening of April 27. The chorus showed the result of well directed rehearsing in a program that included Beethoven's "God in Nature," Dunn's "It Was a Lover and His Lass," "When I Was Seventeen," arranged by A. Walter Kramer, Schubert's "Omnipotence" and other numbers, including a first performance of a "A Song of Delight" by Walter Howe Jones, a Brooklyn composer, who was present as

the guest of the society. Mario Chamlee, tenor of the Metropolitan, was soloist of the evening. It was his fourth appearance with the organization and he was recalled for many encores.

During the ten years that Mrs. Morris has been conductor, the ladies' choral society has made rapid strides in its development and has achieved a high place in the artistic annals of the metropolis. Mrs. Morris is also vice-president of the New York Federation of Music Clubs, chairman of the Federation's young artists' contests, charter member of the Guild of Vocal Teachers. She is also a prominent vocal teacher in Brooklyn.

Mme. Charles Cahier to Sing in Bach's St. Matthew's Passion Abroad

Mme. Charles Cahier, contralto, brought her season at the Curtis Institute in Philadelphia to a close with a concert by her pupils recently, when they demonstrated the progress they had made during their five months' instruction under Mme. Cahier. Following an engagement in San Francisco under the baton of Alfred Hertz, Mme. Cahier will sail for Europe, where she will begin a closely booked season with three performances of Bach's Passion According to St. Matthew under Wilhelm Mengelberg in Amsterdam. Mme. Cahier will return to America in time to hear applicants to her vocal classes at the Curtis Institute early in November. Twenty-five concerts, in addition to her four concert appearances in New York, have already been booked.

Pupils of Gina Viafora Heard

Helen Grattan, soprano, a pupil of Gina Viafora, was one of the artists who appeared in a concert for the benefit of the Bide-a-Wee Home for Friendless Animals, in the ballroom of the Ritz Carlton Hotel recently. She sang songs by Tirindelli and Tosti and the Ballatella from Leoncavallo's "Pagliacci," with Belle Julie Soudert at the piano. Mrs. Grattan is the wife of Dr. James F. Grattan, well-known surgeon. Cuni-Berti, soprano, another pupil of Mme. Viafora, sang at the recent meeting of the Fortnightly Club in Summit, N. J.

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Symphony Conductors Will Lead 100 Boys in Aeolian Hall Program

An orchestra of 100 boys, trained under the direction of the New York Symphony and the New York Philharmonic, will give a concert in Aeolian Hall on the evening of May 18. The members range in age from fourteen to eighteen years and have received individual instruction from the first instrument players of the New York Symphony. Scholarship holders were chosen by George Gartlan, music director in the schools, at the request of the directors of the New York Symphony. Walter Damrosch will conduct the second movement from Haydn's Symphony in D; Henry Hadley will lead the "Prometheus" Overture of Beethoven; and Mr. Gartlan, the Processional Scene from Mendelssohn's "Athalia." In addition there will be group demonstrations by the various choirs.

The special instruction has aroused tremendous interest in music in the city schools, according to Mr. Gartlan. There are now 2100 pupils studying music in the high schools and 6000 in the elementary schools.

Griffes Group Changes Name

The Griffes Group, which is composed of Olga Steeb, pianist; Lucy Gates, soprano, and Sascha Jacobinoff, violinist, has changed its name and will be known as the Griffes Trio in the future. The change has been made to obviate the confusion that has often arisen in cities of the Middle West, where the word "group" carried the suggestion of "troupe," which is associated in the public mind with lyceum or Chautauqua attractions. The Trio will continue its activities next season under the direction of Catharine A. Bammann.

Andrew Thomas Williams Presents Pupils in Brooklyn Programs

Andrew Thomas Williams, teacher of piano and singing, has presented pupils in several recitals. Etta Weiner gave an individual recital in the Apollo Studios

in Brooklyn, playing works by Bach, Beethoven, Schubert, Mendelssohn, Chopin, Brahms and others. Piano and singing pupils joined in a program that was given in the Brooklyn Academy of Music on the evening of April 25. Those heard were Carlotta Ward, Edith M. Cody and Julia Girodano, sopranos; Sophie Futterman, Mary Friedman and Miss Weiner, pianists. Mr. Williams also took part in the program, appearing as bass soloist, in a group of piano solos, as accompanist and as composer.

Napoleonic Music on Rialto Program

The music program at the Rialto Theater last week was headed by the overture, excerpts from "Aida" by Verdi, followed by Riesenfeld's Classical Jazz, both played by the Rialto orchestra, which visited at the Rialto last week, under the alternate leadership of Hugo Riesenfeld and Willy Stahl. There was a "Dance Eccentric" with Dolores Farris, danseuse, and the ensemble, for which John Wenger, art director, arranged unique settings. The "Song of the Riveters" by the Rialto Quartet served as a prelude to the feature. Harold Ramsbottom and Frank Stewart Adams played the organ numbers. The music program at the Rialto was exactly the same as during the entire showing of "Madame Sans Gene" at the Rialto. It consisted of the overture, "Robespierre," by Henri Charles Litoff, and the prologue "Le Peuple S'Amuse" by the ensemble, the songs of which were all written during the Napoleonic period. Mr. Riesenfeld's specially selected music as accompaniment to the feature was played by the orchestra, under Irvin Talbot and Emanuel Baer. Alexander D. Richardson and Sigmund Krumgold alternated at the organ.

Artists Sing Robert Braine's Songs

Songs by Robert Braine have been heard on recent programs. Frederic Baer, baritone, sang "That Day We Met" in a concert in Brooklyn, and Mabel Corlew, soprano, included it in her numbers in a recent appearance at the Vanderbilt Hotel. Anita Gibson Glanzer sang a group of three songs by Mr. Braine in her program at the Vanderbilt Hotel on April 14, with the composer at the piano. They were "Music in the Soul," "The Romantic Rose" and "That Day We Met."

Russian Choir to Sing for Students

The Russian Symphonic Choir has been booked to appear in the following educational institutions next season: the College of Industrial Arts, Denton, Tex.; State Normal School in Emporia, Kan.; Coe College in Cedar Rapids, Iowa; University of Oklahoma in Norman; University of Kansas in Lawrence; Marietta College in Marietta, Ohio; University of Indiana in Bloomington, and Wellesley College in Wellesley, Mass.

Honors Mr. and Mrs. McCormack

K. Walter Bachstitz gave a dinner at the Ritz Carlton in honor on Mr. and Mrs. John McCormack on the evening of May 1. Mrs. McCormack sailed for Europe on the following day, and Mr. McCormack left this week. Twenty guests were present.

Edward Charles Harris Assists Noted Artists in Important Concerts



Photo by Boyan

Edward Charles Harris, Pianist and Accompanist

Edward Charles Harris, accompanist, has just completed his most active and most successful season since coming to New York three years ago. Beginning his season with an appearance in the Town Hall on Oct. 19 with Helen Stanley and in Carnegie Hall on Oct. 24 with Maria Theresa, dancer, he has been heard both in New York and throughout the country with many distinguished artists. Among those for whom he has played are Helen Stanley, Maria Theresa, Ethyl Hayden, Marie Sundelius, John Coates, Arthur Middleton, Paul Althouse, Sylvia Lent and others. He was reengaged as the accompanist for Georges Enesco, violinist, with whom he has toured for the last two seasons. The closing weeks have been exceptionally active. On April 19 he played in Carnegie Hall for Clara Sanchez, Mexican soprano; on April 20 in Carnegie Hall for Ethyl Hayden; April 23 in Town Hall for John Coates; April 26 in Boston for Mr. Coates; April 27 in Allentown in a joint recital with Louise Lerch; April 28 in Brooklyn with Ethyl Hayden; April 30 in Newark with May Korb; May 4 at the Newark Festival with Sylvia Lent, and on May 7 in Aeolian Hall for John Coates in his second New York recital. Late in May Mr. Harris will sail for Australia with Paul Althouse and Arthur Middleton. He will return to New York in January, when he will again be heard with Enesco and Coates. His last recital before sailing for the Antipodes will be in Indianapolis on May 11, appearing with Helen Stanley.

Ethelynde Smith Ends Tour of South

Ethelynde Smith, soprano, has returned to her home in Portland, Me., from her second tour of the South and West this season. Among her last appearances was a concert at Arkansas College in Batesville, Ark., where she sang under the auspices of the Musical Coterie, and a concert in Dubuque, Iowa, where she appeared before a large audience in the auditorium of Mount St. Joseph. Miss Smith was cordially received on each occasion, adding five encores in Batesville, and six extras in Dubuque.

Frieda Hempel Sings in Northwest

Frieda Hempel, soprano, who is now on tour of the Far West, was scheduled to begin a series of five engagements under the local management of Lois Steers of Portland, with a concert in Wenatchee, Wash., on May 7. She will be heard in Seattle on May 12, in Portland on May 14 and in Spokane on May 18, in all of which she will give Jenny Lind concerts. On May 19, Mme. Hempel give a miscellaneous concert in Butte, Mont.

Singers from Musical Art Institute Chosen for Sullivan Opera

Lillian Gustafson, soprano; M. W. Monroe, tenor, and Horace Smithy, baritone, were chosen by Dr. Frank Damrosch, director of the Institute of Musical Art, to sing the leading rôles

in the Dartmouth College production of Arthur Sullivan's "Golden Legend" in Hanover, N. H., on May 17. Dr. Damrosch was asked to select the soloists from the list of graduates or students of the Institute. Miss Gustafson received the artists' diploma last year and the other singers are members of the Madrigal Choir of the Institute.

STEPHENS ARTIST HEARD

Helen Ernsberger Gives Song Recital in Teacher's Studio

Percy Rector Stephens presented Helen Ernsberger, mezzo-soprano, in a recital at his studios on the evening of May 4. With Herbert Goode at the piano, Miss Ernsberger gave a generous program that included a group of two Handel numbers, "Come Again, Sweet Love" by John Dowland, Old English songs, "Auf dem Kirchhof" by Brahms, "Stille Sicherheit" by Franz, "Romanze aus Rosamunde" by Schubert and "Widmung" by Schumann, "Che faro senza Euridice" from Gluck's "Orfeo," four songs in German by Franz Ries and a group in English by A. Walter Kramer, Frank La Forge, Roger Quilter and Henry Hadley.

Miss Ernsberger revealed a good voice, capable of much artistic expression. Her ability in the German numbers would suggest a preference for lieder, in which her voice sounded particularly well and her diction especially clear. The smoothness of her legato and the sonority of her low tones were best illustrated in the Gluck aria, in which she exhibited a fine sense of style in classic singing. The singer was given enthusiastic applause by a friendly audience.

Washington Heights Club Presents Virginia Ruggiero

Virginia Ruggiero, pianist, gave a recital under the auspices of the Washington Heights Musical Club at the headquarters of the Club on the evening of April 28. Miss Ruggiero played with fine spirit and technical brilliance Beethoven's Sonata, Op. 57, a group of three Chopin numbers, two works by MacDowell and numbers by Moszkowski and others. The artist was cordially received by a good-sized gathering and had to give several encores.

William Simmons Sings at Banquet

William Simmons, baritone of the West End Collegiate Church, was the soloist at the annual meeting of the men's clubs of the West End Collegiate Church and Rutgers Presbyterian Church at the Sherman Square Hotel recently. Henry Hall Dunklee was the accompanist. Mr. Simmons was also one of the soloists at the recent reception given by Dr. John A. Harris in honor of Mr. and Mrs. Beniamino Gigli. Rudolph Gruen was the accompanist.

Nina Morgana Extends Season in New Metropolitan Contract

Nina Morgana, soprano, has been re-engaged for her sixth season as a member of the Metropolitan, her contract calling for sixteen weeks instead of twelve as heretofore. Mme. Morgana gave a concert in Medford, Mass., on April 26, and appeared in the International Concert in the Town Hall on April 29.

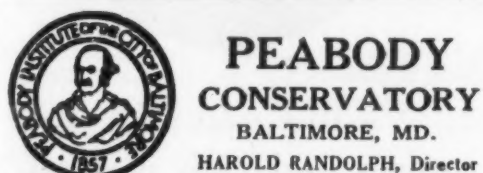
Hutcheson Pupil Plays with St. Louis Forces in New Orleans

Muriel Kerr, thirteen-year-old piano pupil of Ernest Hutcheson, was heard recently as soloist with the St. Louis Symphony under Rudolph Ganz in a concert in New Orleans. The young performer achieved an outstanding success in Saint-Saëns' Concerto No. 2 in G Minor and was given many recalls. Miss Kerr hails from Canada.

Violinist and Pianist Join in Benefit for Scholarship Fund

Sasha Culbertson, violinist, and Erwin Nyiregyhazi, pianist, gave a joint recital for the benefit of the scholarship fund of the Seymour School of Musical Re-Education at the school on the evening of April 28. The artists joined forces in Beethoven's "Kreutzer" Sonata and each was heard in solo numbers.

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Donald Thayer Sings in America After Success in European Concerts



Donald Thayer, American Baritone

Donald Thayer, baritone, who has been heard in concert in New York and other cities of the East since his return from Europe a year ago, will make an extensive tour next season under the management of R. E. Johnston. Mr. Thayer has already been heard in a concert in the Hotel Biltmore, in a private concert at the Waldorf-Astoria, with the Chaminade Club at the Brooklyn Academy of Music and in various cities of New England. Several summer engagements have been booked, including a concert at the University of Virginia on July 14, Ocean Grove, Asbury Park, Atlantic City and other cities.

Mr. Thayer is a native of Minneapolis, where he began the study of singing under Hal Woodruff. Going to Boston, he studied under Stephen Townsend, and, after a period in the navy, in New York under Oscar Seagle. In Europe Mr. Thayer studied under Alfredo Martino in Rome, and Franklin Cannone. In Nice and Monte Carlo he won the praise of both Jean de Reszké and Mary Garden, and was invited by Felix Lamond, head of the music department of the American Academy in Rome, to give a recital for the Academy.

Tofi Trabilsee Lectures in Brooklyn

Tofi Trabilsee, teacher of singing, was a guest of the faculty of the Standard School in Brooklyn recently and delivered a lecture on voice culture and breathing before an auditorium filled with teachers and students. The lecture was illustrated by Marguerite Broder, soprano, who sang songs by Gluck, Mana Zucca and Bizet; Albert Place, baritone, in an aria from "Barber of Seville" and two songs, and Joseph W. Gardner, tenor, who was heard in Willeby's "Crossing the Bar." Dr. C. H. Dorland is dean of the school.

Mozart Society Holds Annual Breakfast

The Mozart Society, Mrs. Noble McConnell, president, gave its sixteenth annual breakfast and spring festival at the Hotel Astor on May 2. More than 1000 women were present for the breakfast and were joined by as many men for dancing after the program in the afternoon. The speakers were Senator Royal S. Copeland of New York, Senator Edward I. Edwards of New Jersey and Senator William H. King of Utah.

Pupils of Antoinette Ward In Recital

A recital of uncommon interest was that of pianists from the studios of Antoinette Ward, in Chickering Hall on the evening of May 1. Modena Scoville played movements from the D Minor Concerto of MacDowell and the A Minor of Grieg with technical proficiency and no little of the "grand manner." Miss Scoville also played a group of solos by

Rachmaninoff and Eastwood Lane. Ruth Coe played works by Raff and Sibelius with considerable more beauty than the compositions deserved, and George Remmell exhibited excellent rhythm and fleet fingers in Debussy's "Danse" and Philipp's "Elfe." Milton Katz played the Staccato Study of Rubinstein and the C Sharp Minor Study of Chopin and Helen Hulsman played the Waltz-Study of Saint-Saëns and the Study in F

Sharp of Arensky with polish and style. Of especial interest was an exhibition of concentration. Four pianists, at as many pianos, played two Studies of Chopin, those in G Flat and C Minor from Op. 10, simultaneously, and later played any bar or measure which a person in the audience chose to call for from the printed music. An audience which filled the hall gave evidence of enjoyment. W. S.

WESTCHESTER FESTIVAL TO INCLUDE FINE EVENTS

Walter Damrosch Leads N. Y. Symphony and Soloists Appear in Three Days' Musical Programs

One of the largest community choruses ever assembled in the United States was scheduled to participate in a three days' music festival in White Plains, May 14, 15 and 16. Two thousand singers from all over Westchester County were to compete for prizes, and programs were to be given by well known solo artists and the New York Symphony.

The Westchester music festival is the outcome of a year's activity in organizing choruses in fourteen different communities. It is to be made an annual event. Comparable to the Eistedfodd which is held in Wales and the festivals in rural England, the organization of the choruses has been carried on under the supervision of the Westchester County recreation committee.

A gigantic tent was erected for the concerts, accommodating an audience of 8000 in addition to the 2000 singers, in Bronx Parkway, just north of the Harlem station at White Plains.

Saenger Pupils Give Opera Scenes as Part of Music Week Celebration

Pupils of the Oscar Saenger Studios were heard in excerpts from grand operas in the Wurlitzer Auditorium on the evening of May 7. The program included a scene from "Carmen," two scenes from "Traviata" and one each from "Pagliacci," "Rigoletto" and "Cavalleria Rusticana." Helen Chase accompanied at the piano and Willis Alling at the organ. Mr. Saenger conducted. The students taking part included Isabella Addis, John Sanders, George Walker, Melva Moore, Geraldine Samson, Norman Yanovsky, William Prevost, Viola Blanchay, John Gutscher, Esther Klar, Ruth Bender, Rebekah Crawford, Ottavio Valentini, Paul Farber, Ruth Maschke and Verna Scott.

Master Institute Presents Youngsters

The Master Institute of United Arts presented its younger students in the first of a series of musicales, closing the school's activities for the year, on the afternoon of April 25. Those who took part in the program were pupils of Maurice Lichtmann, Sina Lichtmann, Max Dittler, Esther J. Lichtmann, Ethel Prince Thompson and Edward Young of the piano department; William Coad and Herman Rosen of the violin department, and Percy Such of the cello department.

Inkova Glee Club Concert

The Inkova Glee Club, Ross David, conductor, and Mrs. Ross David, accompanist, was heard in concert in the auditorium of the Metropolitan Life Insurance Building on the evening of May 11. The program included works by classic

Walter Damrosch was announced to conduct the New York Symphony on the first and third evenings of the festival, when the soloists were Florence Easton, Kathryn Meisle, Paul Althouse and Arthur Middleton.

Prizes were to be awarded for choir of mixed voices, choir of boys' voices, quartet, choral society of mixed voices, male voices and women's voices. Prizes will also be awarded to soloists as follows: soprano, contralto, tenor, bass, violin and piano. The choruses were trained by Morris Gabriel Williams.

On the festival committee are Harry Harkness Flagler, Felix Warburg, E. F. Albee, Clarence M. Woolley and Kurt Schindler. The committee of women assisting include Mrs. Eugene Meyer, Miss Ruth Talor, Mrs. Paul Revere Reynolds, Mrs. Thomas Blain, Mrs. Chester Gelpart Marsh.

The communities with choruses participating in the festival are White Plains, Yonkers, New Rochelle, Mount Vernon, Bedford Town, Mount Kisco, Port Chester, Rye, Ossining, Briarcliff Manor, Peekskill, Tarrytown and Maroneck.

and modern composers and two songs by Mrs. David were sung, "Revelation" and "Hurrah for the Trail," the latter receiving its first performance, having been written especially for this concert to a poem by Edgar D. Stone. Soloists were Adele Marcus, pianist, a pupil of Josef Lhevinne; Mrs. Owen M. Voigt and Esther Siglar, sopranos, and Carolyn Thieme, contralto, the latter three members of the club. Dance pupils of Wilfrid Palmer were seen in interesting numbers.

Abby Putnam Morrison to Wed

The engagement of Abby Putnam Morrison, soprano, to W. W. Ricker, was announced by Miss Morrison's sister, Mrs. William J. Tingle, last week. The wedding was to be celebrated at the Madison Avenue Presbyterian Church on May 13, the couple sailing for Europe on the following day. Miss Morrison has been heard frequently in concert, and last season, sang several rôles with the San Carlo Opera Company.

Harpist Sails to Teach Abroad

Theodore Cella, solo harpist of the New York Philharmonic, sailed recently for France, where he will conduct a class in harp during the early part of the summer. He will also acquire new material for his classes and his recitals. Mr. Cella will return to America in time to play with the Philharmonic at the Stadium on July 6.

Flora Burnham, pianist and composer, has been engaged as studio accompanist by Idelle Patterson, coloratura soprano. The last issue of *Success* magazine devoted a lengthy article to Miss Patterson's professional career.

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Recitals and Concerts of the Week in New York

[Continued from page 13]

also of his own devising. In the Chopin group, the Octave Study received an especially significant performance; one that made one comprehend the "Asiatic wildness" to which Huneker refers. Helen Chase provided accompaniments of uncommon excellence. W. S.

Sofia Halska, Soprano

Sofia Halska, soprano, was heard in a recital of songs in German and English in Rumford Hall on the evening of May 7, admirably accompanied by Betsy Culp. Mme. Halska is a newcomer upon the New York concert platform and she more than justified her appearance by the admirable manner in which she presented her program.

Beginning with a group of Brahms, Mme. Halska quickly established herself with her audience, making a good impression that was further strengthened by her English group by Rummel, Burleigh, Carpenter, Besly and Rogers. The final group was by Wolf and Richard Strauss, songs which have perhaps been somewhat oversung this season but which were given admirable performances by Mme. Halska. The voice itself is a fine dramatic soprano well under control, and the singer's individuality such that one hopes to hear more from her next season. J. A. H.

John Coates' Second

John Coates chose for his second New York recital a miscellaneous list. The veteran English tenor regrettably omitted his impromptu talks between his numbers, but his inimitable personality was projected, as before, through his songs. There were two groups wholly in English, and several numbers in other languages were sung in translation with the most artistic results. Traces of hoarseness occasionally were in evidence, but the matured technique, the fine sense of the emotional in his numbers, again made Mr. Coates' program a delightful and never dull one.

Numbers by his countrymen made up the first group—Elgar's "Speak, Music" and striking works by younger men, T. F. Dunhill, D. C. Thomson, Martin Shaw, John Ireland and C. A. Gibbs. A group in French by Duparc, Bruneau, Gretchaninoff and a traditional song were very well achieved as to diction, and the phenomenal breath control, legato grace and magical rightness of tone placement of the singer were much in evidence.

The German group included Brahms' "Wie bist du, meine Königin" and "Vergebliches Ständchen," the latter given a somewhat unduly humorous interpretation and repeated in an English version; a dramatic "Weberlied" by Weingartner and Schumann's "Row Gently Here," delivered in its original English with a remarkable grasp of mood, and the Schubert "Erlkönig." The last was intensely sung, but has thrilled more in other interpretations that come to memory. As encore Schubert's "Serenade" was sung with a beauty of tone and easy command of resources that might have shamed a younger man.

The final group included some interpretations in gently mischievous mood, in which the singer delights—an Elizabethan ditty "When as the Rye," Frank Bridge's "So Perverse," Peel's setting of the Leigh Hunt lyric "Jenny Kissed Me," as well as dramatic renditions of Holbrooke's "Come Not When I Am Dead," Davidson's "In Fountain Court," exquisitely achieved, and Coleridge-Taylor's "Eleanore." The singer announced that he had been asked to sing "one of the ever-green works of the Victorian age" and so obliged with a setting of Tennyson's "Come Into the Garden, Maud," giving conviction to its rather overladen sentiment. He also added an old Irish air, "I Know My Love," and an eighteenth century "The Pretty Creature." The audience was large and most expressive of approval. Edward Harris was an always trustworthy accompanist. R. M. K.

The Chamber Symphony Again

The Chamber Symphony, Max Jacobs, conductor, made its third appearance of the season, this time in Aeolian Hall, on the evening of May 8, presenting, in accordance with its custom, a program of more or less unfamiliar works. The organization has made large strides since its debut last fall and plays with a sweep and glow that would be a credit to an orchestra of many years' experience.

One of the high lights of the evening was a stirring performance of Schubert's Sixth Symphony, in C, despite a length which was not heavenly. A work of melodiousness and ingenuity in modulations, it emanated a glow of contentment and rest.

Five of the nine works played were marked "first time." Most impressive of these was a set of Hebrew Melodies for soprano and orchestra by Maurice Ravel. Francesca Marni, the soloist, with a voice which made up in quality what it lacked in quantity, sang these lovely numbers, so reminiscent of the same composer's earlier "Kaddisch," with reverence and dignity and was vivacious when given the opportunity. The Eighth Concerto Grosso of Corelli in the transcription of Rhené-Baton was pleasing, as was the Gluck-Gevaert Ballet Suite. Miss Marni also revealed her versatility in an aria from "Iphigénie en Tauride."

An orchestral tour de force was Rimsky's "Flight of the Bumble Bee." It was a performance replete with imagination, and a mirage which conjured up the second act of "Tsar Saltan" and the bumble bee which "comes out of the sea and flies about the swan" was dispelled with difficulty. Liadoff's "Russian Folk Tunes" and two new numbers by Mabel Wood Hill and Sibelius were included on a generous program. W. S.

Thalia Sabanieeva's Recital

In her first New York recital, given in Aeolian Hall the evening of May 9, Thalia Sabanieeva, for two seasons a member of the Metropolitan Opera Company, made a distinctly favorable impression, exhibiting a command of vocal style and interpretative resources scarcely suggested by her singing at the opera house, when she has been limited almost entirely to the very difficult music of the Princess in "Coq d'Or." The recital was under the auspices of the Greek-American Friends of Music and attracted many of the young soprano's Americanized countrymen. Greek and Russian flags were placed on either side of the American banner, the singer being of Muscovite and Hellenic extraction.

Mme. Sabanieeva sang in Italian, German, French, Russian and Greek, but not in English. Her program, though it listed such names as Gluck, Donaudy, Rossini, Franz, Marx, Hugo Wolf, Mahler, Debussy, Rachmaninoff and Mousorgsky, was not a hackneyed one. As the voice is a light one, in color as in weight (though it has high tones of no little volume and of rather piercing intensity) she wisely abjured the tragic, the somber and the deeply sorrowed. There was much that was airy, toysome and humorous in her singing, and so well were her numbers selected that nothing that she sang called for more of power or of vocal technique than she was able to bring to it. Some upper tones were driven a little unnecessarily, with results tending to hardness, and the quality of the voice was not uniformly musical, but the recital must be given place among those which have had a preponderance of good singing.

Mme. Sabanieeva essayed almost nothing that was of a dramatic character. An exception must be made for an air from Bizet's "La Jolie Fille de Perth," which was stirringly sung. Perhaps she was most thoroughly satisfying in numbers of a playful character, such as Mahler's "Hans und Grethe," which might well be heard more often than it is, Pierné's "Trois petits Chats," and in the first and fifth songs of the Mousorgsky "Nursery" Cycle.

Giuseppe Bamboschek, of the Metropolitan's conductors staff, was at the piano and accompanied skilfully. Fellow members of the opera company were among those who applauded demonstratively. O. T.

Chaliapin in Benefit Program

Called off on Friday, called on again Saturday, Feodor Chaliapin's final New York recital this season drew an audience of almost opera proportions to the Metropolitan Sunday evening, May 10. There were many standees. The event was in the nature of a benefit for the Ort Reconstruction Fund, which has among its objects the supply of technical and agricultural implements and training for the Jews of Eastern Europe. The Russian bass returned from the Metropolitan's spring tour suffering from lumbago and was confined to his room Saturday by orders of his physician. Happily, however, matters were sufficiently improved for him to appear Sunday.

There were plain indications of his affliction in the giant singer's unwonted stiffness of pose and his caution of motion, with now and then a wince of pain when he turned his head or moved his shoulders too vigorously. But he has not been in better voice all season. In point of fact, this probably was the most rewarding recital, vocally, he has given. There was more than the customary amount of straight singing and less of the extravagantly treated parlando with which he has so often interpreted his story-telling songs. The program, too, though a somewhat abbreviated one, had more of musical value than some others he has given. Beginning with two Schubert songs, "Aufenthalt" and "Der Doppelgänger" (in Russian), he gave the best qualities of his voice and art to the aria of Konchak from "Prince Igor" and to a varied array of Russian lyrics, one of the most beautiful being Mousorgsky's "Trepak."

Assisting the singer were Max Rabino-witch, who played several piano solos, as well as the accompaniments of the evening, and Abraham L. Sonkin, violinist, who was heard in two groups. Both disclosed technical attainments made familiar at other appearances. O. T.

ARTIST SAILINGS MOUNT WITH ADVANCE OF SPRING

Among musicians who sailed for Europe last week was a quartet of notables booked to leave by the Olympic early in the morning of May 9. Jascha Heifetz, violinist, was en route to make a two years' concert tour of the world. John McCormack, tenor, went abroad to give concerts before returning to America to open his new season. Sophie Braslau, contralto, sailed to make her debut in Berlin this month. Also aboard was Alfred Pochon, composer and violinist of the Flonzaley Quartet, who with Mrs. Pochon departed for his annual vacation in Europe.

Another large contingent of musical folk went out in the liner France on the same day, including Rudolph Ganz, pianist, and pianist and conductor of the St. Louis Symphony, who sailed with Mrs. Ganz for a brief visit to Switzerland before returning to New York in

July to conduct as guest at the Stadium.

Others of note leaving by this liner were the following members of the Metropolitan Opera Company, several of whom will return to sing at Ravinia in the summer: Lucrezia Bori, soprano; Kathleen Howard, contralto; Giovanni Martinelli and Giacomo Lauri-Volpe, tenors, with their families; Giuseppe De Luca, baritone; Adamo Didur, José Mardones and Michael Bohnen, basses, and Tullio Serafin and Gennaro Papi, conductors. Salvatore Fucito, voice teacher, was another passenger. Guimar Novaes, pianist, with her husband, Octavio Pinto, and their little daughter, completed the list of musicians aboard. Mme. Novaes will return to America for a tour next December.

Zlatko Balokovic, Croatian violinist, sailed on the Leviathan on May 2 to make a brief visit to Vienna, London and Paris before returning to America in July for summer engagements.

Leaving by the liner Stuttgart on May 5 was Marcella Roeseler, soprano of the Metropolitan. Wilhelm Bachaus, pianist, was another passenger on this liner, with Mrs. Bachaus, en route to rest and engagements abroad after a full season in America.

Richard Crooks, American tenor, left by the Arabic on May 6 for a long tour which will include engagements in London, Vienna, Munich, Berlin and Copenhagen. He will begin a tour of Australia and the Orient in the spring of 1926.

Ethel Cave-Cole, pianist and accompanist, departed on the Berengaria on May 6 for a rest of two months in Europe, after an active concert season. She will return in July to fulfill summer engagements.

Opera in Cleveland

[Continued from page 17]

Metropolitan Opera House Orchestra Chorus and stage band under the direction of Mr. Bamboschek, Mr. Hasselmans, Mr. Papi, Mr. Serafin and Giulio Setti.

"Tales of Hoffmann" on Monday night proved a great success. Miss Bori again proved a triumphant singer and splendid actress, as *Gialetta* and *Antonia*. Miss Sabanieeva displayed much talent as *Olympia*. Mr. Tokatyan was most convincing and entertaining as *Hoffmann*. Mme. Howard was *Niklausse*, and Miss Wakefield a *Voice*. Mr. De Luca won honors as *Coppelius*, *Dappertutto* and *Miracle*. Mr. Tibbett's pleasing voice was most effective as *Schlemil*. Mr. Meader was a successful Spalanzani. Others in the cast included Mr. Ananian, Mr. D'Angelo, Mr. Bada, Max Altglass, Arnold Gabor and Mr. Gustafson. Mr. Hasselmans conducted.

"Aida" Concludes Series

"Aida" on Thursday was the triumphant conclusion to this most festive and successful event. Mme. Rethberg in the title rôle was greatly admired for her artistic singing and regal poise. Mr. Martinelli as *Radames* sang with much emotion and gave liberally of his splendid voice. Mr. D'Angelo gave dignity and fine singing to the part of the *King*. Julia Claussen's rich voice endowed *Amneris* with unusual gifts. Jose Mardones was a successful Ramfis, as was Mr. Danise as *Amonasro*. Mr. Paltrinieri was the messenger and Charlotte Ryan the *Priestess*. Mr. Serafin conducted. FLORENCE M. BARHYTE.

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OREGON TEACHERS HOLD CONVENTION

Portland Folk Discuss Jazz,
the Radio and Teaching
Problems

By Jocelyn Foulkes

PORTLAND, ORE., May 9.—The tenth annual convention of the Oregon Music Teachers' Association was held in the Elks' Temple from May 7 to 9. The opening reception was followed by a performance of "The Mikado," sung by students from Franklin High School under Robert W. Walsh.

David Campbell, president, presided at the business meeting. Participants in discussions were Jean Warren Carrick, Genevieve Baum Gaskins, Kate Dell Marden, Rita Emrich, Mrs. Walter R. May and Mrs. Clifford Moore. Mark Daniels, baritone, with May Van Dyke Hardwick at the piano was soloist at a luncheon, which was presided over by Martha B. Reynolds, president of the Portland Chapter.

Phyllis Wolfe was chairman of a discussion on the voice and an organ recital was given by members of the American Guild of Organists. Lusinn Barakian, soprano, and Mary Cameron, pianist, of the Washington State College, were heard in an artistic program.

Speakers at the session included Ruth Bradley Keiser and Dorothea Nash who were heard on modern piano playing problems; and Herman Kenin, who spoke on the influence of jazz. The luncheon was under the auspices of the Franco-American Society, Wells Gilbert, president. Ella Cornell Jesse was the chairman.

William Wallace Graham was the chairman for the violin discussion and

Rex Underwood, of the University of Oregon, one of the speakers. Richard Haller, of the Morning Oregonian staff, spoke of the influence wielded by the radio.

Harry L. Beard of Corvallis, discussed "Wind Instruments" and Robert Millard, "The Modern Flute."

A flute trio was played by Margaret Laughton, John C. Abbott and Robert Millard.

The speakers at the banquet were: C. W. Lawrence, from Forest Grove, G. F. Johnson, Anthony Euwer, J. A. Churchill, State superintendent of schools and Mrs. Warren E. Thomas, president of the Oregon Federation of Music Clubs.

Three movements from a Schumann Quintet were played by the University of Oregon Quintet, made up of Jane Thacher, piano; Rex Underwood and Alberta Potter, violins; Buford Roach, viola and Laura Teschner, cello. The convention was concluded with a dance.

Giovanni Martinelli Sails for Brief Vacation in Italian Home

Giovanni Martinelli tenor of the Metropolitan, who sailed for Europe on May 9, will remain only a few days in his Italian home, returning almost immediately to fulfill his engagement with the Ravinia Opera Company this summer. He will sail again for Italy at the conclusion of his engagement in Chicago and will remain there until shortly before the beginning of the season at the Metropolitan, where he will be heard during the entire season. Mr. Martinelli sang with the company both in Atlanta and Cleveland. In the latter city the only performance of "Aida," in which he sang, attracted an audience of 12,000 persons, and he was forced to repeat the Miserere in "Trovatore." His last appearance before sailing was in concert in Baltimore on May 8.

Chicago Musical College Raises Its Requirements for Advanced Degrees

CHICAGO, May 9.—In an effort to raise the standards of musical education, the Chicago Musical College has just issued new regulations governing the granting of degrees in its advanced courses. Carl D. Kinsey, manager, in announcing the change, points out that the effect of the new regulations will be to "make the degree more valuable to the holder and to the public, and will insure a higher plane of general culture to those who work toward the attainment of the Bachelor, Master and Doctor of Music degrees, as well as to that of Bachelor of Music Education."

The Chicago Musical College will accept without examination the graduates of high schools, academies and normal schools, that give their students a complete and satisfactory preparation for college. Such preparatory subjects must include English, Sociology, Latin or Greek and French or German. Students entering a degree course must show sufficient advancement in the musical subjects they will take as part of the course.

The requirements leading to the various degrees are briefly outlined, as follows: The Bachelor of Music course will be of four years, and is to be taken in one of the following departments: Applied Music, in which the student specializes as a soloist in piano, organ, violin, voice or an orchestral instrument; Musical Pedagogy; Musical Composition; Musical Research and Criticism, in which, in addition to work in applied music, the student concentrates

on the literary aspect of music as well. In all departments, the higher branches of musical theory are obligatory.

The course leading to degree of Master of Music is a two-year extension course of that for Bachelor of Music, and, like the latter, may be taken in one of the four departments outlined above. The cultural subjects will be the same as in the preceding course, and on a more advanced plane.

The degree of Doctor of Music may be taken by students who have accomplished work in, or equivalent to, the above two courses, and who, after not less than two years of preparation following the acquisition of the degree of Master of Music, successfully pass an examination in the branch of Applied Music in which they have taken previous degrees, in Musical Aesthetics, the higher branches of Musical History, and Musical Theory, including double counterpoint, fugue and fugal analysis, orchestration, musical literature and other subjects. In the department of musical research and criticism an elaborate thesis will be required; in that of composition, the candidate will be required to submit a work for full orchestra and chorus.

In the department of Public School Music, the degree of Bachelor of Music Education will be conferred upon those who, having presented a high school certificate or its equivalent, and passed the regular prescribed four year course of study, have made credits in English, psychology, sociology, history of American education, modern languages and the principles and practice of teaching.

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HEAR MANNACIO PUPILS

Eighteenth Annual Concert Presented In Aeolian Hall

Domenico Mannacio presented his eighteenth annual concert of the pupils of his music school, in Aeolian Hall, Sunday evening, May 10. The auditorium was well crowded. Mr. Mannacio was assisted by Anna Carbone, the organist.

Among those who took part in the interesting program under Mr. Mannacio's direction were Florence Meister, Lillian Butler, Clemence Dagneaux, Florence Gammernan, Florence and Margaret Shepherd, Iris Angolini, Anna Buccola, Frank Silvestri, John Ott, Carmine Massullo, Bernard Buccola, Edwin Leopold, John Di Domenico, Domenico Sofia, Victor Porzia, Lester Meister, Stephen Giaccone, Girolamo Egidio, Nicola Mercorelli, Margie Lavallo, Olga Vzorjeki and Rose Silvestri.

Eight New Players to Join New York Philharmonic Next Season

There will be eight new players in the list of musicians composing the New York Philharmonic, next season, according to an announcement made last week by Arthur Judson, manager of the orchestra. Only one of these, Peter Henkelman, English horn player, will be a first desk man. Others who will join the organization are Alexandre de Brulle, French violinist, who replaces M. Cores, transferred to the viola section; William Gray, M. V. Vendeloo and H. J. Van Veen, viola players; Daniel Ryb and Karl Agnesy, double bass players, and S. Lubalin, trumpeter. Scipione Guidi will remain in his post as concertmaster and Leo Schulz and Cornelius Van Vliet will again head the cello section.

June Mullin to Sing in Brooklyn

June Mullin, soprano, assisted by Daniel Saitenberg, cellist, will give a recital in the Florian Studios, Brooklyn, on the evening of May 20. Miss Mullin has been heard as prima donna in several light operas and has appeared in many recitals.

Henry Hall Duncklee Directs Music Week Concert

An interesting music week concert was that given under the direction of Henry Hall Duncklee, organist, at Columbia University on May 7. The entire pro-

gram, with the exception of violin numbers by Kathryn Platt Gunn, consisted of piano numbers recorded by the Welte-Mignon Reperforming Piano. Through this instrument Josef Lhevinne, Fanny Bloomfield Zeisler, Cyril Scott and Eugene D'Albert were heard. Miss Gunn played the Andante from Mendelssohn's Concerto and works by Kreisler and Cui.

Kathryn Meisle Fulfills Engagements

Kathryn Meisle, contralto of the Chicago Opera, has fulfilled many engagements since beginning her tour about the middle of March. She has given recitals in New Orleans, Atlantic City, Erie, Oak Park, before the Florida convention of the Federation of Music Clubs in St. Petersburg, and also before the Pennsylvania Federation in Wilkes-Barre, and was heard as soloist with the Syracuse Symphony and was one of the artists appearing at the Newark Festival. Miss Meisle was scheduled to sing with the New York Symphony at the Westchester Choral Festival, and on May 23 will be heard for the third time in four seasons at the Ann Arbor Festival, singing in the performance of "Gloconda." From Ann Arbor, she will leave for Portland, Ore., where she will take part in the Biennial Convention of the National Federation of Music Clubs. Her final appearance of the season will be in recital at the University of Chicago on July 31. Appearances in opera are scheduled with the Los Angeles Opera Company in September and October.

Mme. von Feilitzsch Presents Singer

Louise von Feilitzsch, teacher of singing, presented her pupil, James Bever Norris, baritone, in a recital in her Metropolitan Opera House studios on the afternoon of May 7. The program, which was a public rehearsal of the numbers Mr. Norris was scheduled to sing in Cedar Rapids, Iowa, this week, included songs by Schumann and Schubert in German, a group in French, an aria in Italian by Gomez and songs in English, including an aria from De Leone's "Alhambra." Mr. Norris sang with freedom of tone and commendable artistic expression. He was admirably accompanied at the piano by Evelyn Grieg, Australian pianist, who was heard also as soloist, playing a composition by Edward Grieg and Schumann's Novelette, No. 2. Mme. Grieg possesses a fine technical equipment and she plays with understanding and musicianly insight. Upon his return from the Middle West, Mr. Norris will prepare programs which he will give in various cities of Washington, when he reaches his home in Seattle. H. C.

United States Army Band Concert

The United States Army Band, Captain William J. Stannard, leader, gave a concert in the Belvedere Room of the Astor Hotel, New York, on the evening of April 27. The program included numbers by Haney, Lachner, Safranek, Titl, Boccalari, Boito and Sousa. The most pretentious number on the program was Safranek's Suite, "Atlantis," which was especially well played. Titl's Serenade was played by Alexander Lutkewitz, flautist, and Reiner Bandel, horn player. The concert concluded with the "Star-Spangled Banner."

Ethel Wright and Thomas Fuson List New Summer Engagements

New engagements listed for Ethel Wright, contralto, and Thomas Fuson, tenor, will include appearances in Clearfield, Pa., on Aug. 31; West Chester, Pa., Sept 1, and Oxford, Ohio, Aug. 24. The singers gave a successful concert before the Westchester-Biltmore Country Club on April 30.

Ethel Leginska to Lead Cleveland Forces

Ethel Leginska, who expected to return from Europe late in July to make two appearances with the Los Angeles Philharmonic in August, one as conductor and one as soloist, will return to America two weeks earlier than scheduled in order to appear as conductor of the Cleveland Orchestra at Conneaut Lake, Pa.

A Correction

Through an inadvertence, the name of the Baldwin piano was omitted from the Oscar Saenger advertisement in the issue of May 9. Baldwin pianos are used exclusively at the Oscar Saenger Summer School in Chicago.

GIVES "SCOTCH FANTASY"

"Roxy's Gang" Broadcasts Numbers in Music Program at Capitol

A "Scotch Fantasy," arranged by S. L. Rothafel, was the principal musical attraction at the Capitol Theater. The entire group of the Capitol's broadcasting artists, better known as "Roxy's Gang" participated. Lieutenant Gitz-Rice, the famous soldier-composer, wrote several characteristic songs for the presentation. One of these, "We're All Scotch," was sung by the comedian, Frank Moulton. The other artists were Gladys Rice, Marjorie Harcum, Lela Saling, Louise Scheerer, Margaret McKee, Joseph Wetzler, Pierre Harrower, James Parker Coombs, Sigurd Nilssen, Stanley McClellan and Arthur Johnson. The numbers were "The Campbells Are Coming," by the entire ensemble; "The Maid of Dundee," by the Misses Rice and

Harcum; "Loch Lomond," by Mr. Harrower; "Mocking Bird," whistled by Miss McKee; "Annie Laurie," by Mr. Nilssen and the male ensemble and a Finale by the ensemble. There was a real piper in the person of Angus Fraser. The ballet corps contributed several appropriate numbers by Doris Niles, assisted by Lina Belis, Nora Puntin, Ruth Flynn, Elma Bayer, Muriel Malone and Milliecent Bishop.

The orchestra, under the baton of David Mendoza, played Tchaikovsky's well known "1812" Overture.

A Kiddies Follies was given Saturday evening, May 9, at Castle Hall, New York, by the pupils of Pearl Lien. The show is an annual event and Miss Lien writes the entire show herself as well as taking a leading part. The music was furnished by the Bronx Opera House Orchestra under the direction of Harold Eisenberg.

PASSED AWAY

Léon Melchissédec

PARIS, May 2.—Léon Melchissédec, professor of singing at the Conservatoire and formerly a popular operatic baritone, died here recently. Mr. Melchissédec made his début at the Opéra-Comique in 1866, singing lyric-bass, baritone and even several tenor rôles, such as those in Herold's "Zampa" and Grétry's "Richard Coeur de Lion." He created at the Opéra-Comique Auber's "Le Premier Jour de Bonheur," Paladilhe's "L'Amour Africain" and Offenbach's "Fantasio." In 1877, he left the Opéra-Comique for the Théâtre-Lyrique where he created Joncières' "Dimitri," Massé's "Paul et Virginie" and "Le Timbre d'Argent" of Saint-Saëns. In 1878, he went to the Opéra where he was heard in practically the entire bass and baritone repertoire. Mr. Melchissédec wrote a number of works upon voice placement and the mechanism of the vocal organs, and only recently published a work entitled "Le Mécanisme et l'Emission de la Voix."

Mrs. Charles C. Evans

SEDALIA, Mo., May 9.—Mrs. Charles C. Evans, a leader in musical activities, passed away at her home here on May 2. Mrs. Evans was chairman of Ways and Means Committee in the Missouri Federation of Music Clubs. She was a leader in junior club work in the State and a founder of the Junior Evans Music Club. She was chairman of the piano department and of junior club work in the Helen G. Steele Music Club here for a number of years. She was also regent of the Osage Chapter, D. A. R., and of the David Thompson Chapter, Daughters of 1912, and represented these societies at State and national conventions for a number of years.

LOUISE DONNELLY.

Thomas B. Cook

ROCHESTER, N. Y., May 9.—Thomas B. Cook, one of Rochester's oldest musicians, a charter member of the Musicians' Protective Association and a lifelong resident of this city, died on May 7, at his home, in his eightieth year. Mr. Cook was the oldest member of the 54th Regiment Band and of Hebing's Band and was considered a fine violinist, cornetist and drummer, as well as being proficient on other instruments. He is survived by his wife, also an accomplished musician and a charter member of the Musicians' Protective Association, one son, Fred J. Cook, one daughter, Mrs. Harriet J. Kipp, and five grandchildren.

George W. Bemis

BOSTON, May 9.—George W. Bemis, teacher of guitar in the New England Conservatory and at Lasell Seminary in Auburndale, died at his home here on May 3. Mr. Bemis was born in Boston in 1849, and received most of his musical training from his father, who was a prominent musician.

W. J. PARKER.

Elizabeth Parks Hutchinson

WASHINGTON, D. C., May 9.—Elizabeth Parks Hutchinson, wife of Captain T. Herbert Hutchinson, general secretary of the Y. M. C. A. of Ottawa,

Canada, died here in hospital on May 7, after a lingering illness of valvular heart disease. Mrs. Hutchinson was the daughter of the late Dr. Robert Parks of Covington, Ky. She was prominent during the war as a singer and entertainer in the Allied camps in Europe, traveling with the units established by Dr. Henry Sloane Coffin. Mrs. Parks is survived by her mother, her husband and a young daughter. Interment was in Covington.

Rev. Francis P. Powers

The Reverend Francis P. Powers, S. J., choirmaster of St. Ignatius Church, New York, died on May 10 in his seventy-fourth year. Father Powers was born in Boston and was educated in Boston, in England, and Woodstock, Md. He was ordained in 1892. He later became the dean of Georgetown University and was choirmaster of the church of the Immaculate Conception, Boston, for twelve years.

Nathan Hale Allen

HARTFORD, CONN., May 10.—Nathan Hale Allen, organist and composer, died here last night. Mr. Allen, who was seventy-seven years old, studied organ in Germany and was the founder of the Connecticut Music Teachers' Association. His compositions, which were numerous, included Church music, songs, piano and violin numbers also pieces for the organ, chamber music and two cantatas.

Harriet Reynolds Krauth Spaeth

PHILADELPHIA, May 9.—Harriet Reynolds Krauth Spaeth, widow of the Rev. Dr. Adolph Spaeth and mother of Sigmund Spaeth, former music critic of the New York *Evening Mail*, died here last week. Mrs. Spaeth was known as a writer, having published among other works, a biography of Hans Sachs.

Frederick L. Wolff

Frederick L. Wolff, who was for a number of years a member of the orchestra of the Waldorf-Astoria and later of the Silvertown Cord Orchestra, died suddenly of heart disease on a train between Providence and New York. Mr. Wolff was forty years old. He is survived by his wife.

William B. Mead

MIDDLETOWN, N. Y., May 9.—William B. Mead, for a number of years road representative of Sousa's band and also in charge of the New York office of the organization from 1902 to 1911, died here in his eighty-third year.

Daniel J. Lent

Daniel J. Lent, a retired bandmaster, died at the home of his grandson in Brooklyn on May 7. Mr. Lent was in his eighty-fifth year.

Raffaele Fucito

Raffaele Fucito, an Italian tenor who had lived in this country since 1920, died at his home in New York on May 10.

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Women Composers' Works Heard at Washington Meeting



Photo by Scherer

AMERICAN WOMEN COMPOSERS HONOR "UNKNOWN SOLDIER"

A Wreath Was Laid Upon the Tomb of the Unnamed Hero of the Late War at Arlington, Va., by a Delegation of Those Attending the Recent Conference in Washington. In the Group Are, Left to Right: Virginia Roper, Norfolk, Va.; Elizabeth Merz Butterfield, Jamestown, N. Y.; Mabel W. Daniels, Boston, Mass.; Gena Branscombe, New York; Harriet Ware, New Jersey; Ulric Cole, Los Angeles; Carolyn Wells Bassett, Briarcliff Manor, N. Y.; Louise Souther, Winthrop, Mass.; Mrs. H. H. A. Beach, New Hampshire, the Chairman of the Group; Mrs. Harry A. Coleman, National President of the League of American Pen Women; Mary Howe of Washington; Phyllis Fergus of Chicago; Frances Marion Ralston of Los Angeles; Mary Turner Salter of New York; Helen Sears of Chicago, and Jessie E. Benham of Washington.

[Continued from page 2]

Salter's songs, "Last Night I Heard the Nightingale," "I Breathe Thy Name," and others. With the composer at the piano.

Two quartets by Mrs. H. H. A. Beach, "Mirage" and "Stella Viatoris," were sung by Miss Hood, soprano; and played by Mr. Sokolov, violinist, Margaret Day, cellist, with Mrs. Beach at the piano.

At Memorial Continental Hall, Mabel Wood Hill's two orchestral compositions, "Grania," and "Wind in the Willows" were played by the United States Navy Band Orchestra under Lieut. Charles Benter. Helen Sears of Chicago led the United States Navy Band Orchestra in her own composition "Fantasy," with Agnes Hope Pillsbury of Chicago playing the piano solo. Harry Angelico, baritone, sang "Daybreak," "Beyond" and "Glory and Endless Years" by Mabel W. Daniels; with the latter at the piano.

Mary Howe of Washington introduced to Washington audiences three of her choruses for mixed voices, "Music When Sweet Voices Die," "Convict Song," and "Catalina," sung by the Washington Choral Society, with Charles Wengerd, director.

Beula Ray, dramatic soprano, interpreted four songs by Virginia Roper of Norfolk, "A Lullaby," "The Moon Dance," "When I am Dead" and "Pierrot," with Emily LeBlanc Faber acting as the accompanist. Frances Marion Ralston's Sonata "Creole" was played by Mr. Sokolov, violinist and Miss Ralston at the piano.

Chorus Gives New Numbers

The Rubinstein Club, a chorus of 100 women's voices, sang Mrs. Beach's "Sea Fairies" and "Peter Pan," with Mrs. Beach at the piano. Claude Robeson, conducted. Mrs. Beach was presented with a huge bouquet of roses.

The third concert, given at Continental Hall, presented Miss Branscombe again, as guest leader of the Davison

Glee Club, John R. Monroe, director and J. Ervin Stenson, accompanist, which sang her "Phantom Caravan." Carolyn Wells Bassett, composer and soprano, sang her own lovely "The Whippoorwill" and other songs, with George Wilson at the piano. Ethel Glenn Hier presented her new suite for chamber ensemble, which was played by members of the United States Marine Band Orchestra. Harriet Ware, composer, presented her "Undine," sung by the Monday Morning Music Club, the Chorus from the H. Leroy Lewis Studios, and the Wilson Normal School Glee Club under the combined direction of Miriam B. Hilton. The United States Marine Band Orchestra under Taylor Branson played accompaniments. Solo parts were sung by Miss Hood, soprano and Mr. Terry, tenor. Harlan Randall, baritone, sang Florence Parr-Gere's "A New World is Born," and other songs, and the Marine Band Orchestra, under Mr. Branson, played "Valse Dolna" by Mrs. Lawrence Townsend.

Visit "Unknown Soldier's" Tomb

The women composers paid tribute to the Unknown Soldier, buried at Arlington, when Gena Branscombe's "Dear Lad of Mine" was sung by an octet of women's voices, and the "Glory and Endless Years" of Mabel W. Daniels was sung by Harry Angelico, baritone, accompanied by Sol Minster, violinist. A wreath was placed on the tomb by Mrs. Beach, in the name of the women composers of America.

The composers were guests at a dinner at the Arts Club, followed by a program given by a number of those present and broadcast.

Other composers at the conference were: Grace Porterfield Polk of Indiana; Louise Souther of Boston; Vera Brady Shipman of Chicago; and Jessie E. Benham of Washington.

Unstinted praise is owing to the committee consisting of Mrs. Walter Bruce Howe, Mrs. William R. Benham and Mrs. H. S. Mulliken, the director of arrangements; as well as the soloists and organizations who participated in the festival.

DOROTHY DEMUTH WATSON.

America's Cities Join in Celebration of Second National Week of Music

[Continued from page 4]

schools and to high school students and teachers.

BURTON CORNWALL.

Atlanta Joins Voice in Song

ATLANTA, GA., May 9.—The observance of National Music Week was again under the direction of the Woman's Division of the Chamber of Commerce, Nellie Nix Edwards, chairman. Charles A. Sheldon, city organist, gave an organ recital in the Armory Auditorium, assisted by the choir of St. Luke's Episcopal Church, Dora Duck, organist and director; the Cathedral Choir and St. Philip's Junior Choir, Grace Chalmers Thompson, organist and director, and the combined choirs of the twenty-seven churches, Eda E. Bartholomew, organist.

All public schools participated in the music memory contests conducted by Kate Harralson, director of music. The Atlanta Music Club presented a program of organ music, assisted by Mrs. William Butt Griffith, harpist; Mrs. John Sizoo, contralto, and Mary Miller Trowsell, violinist.

The Leffingwell Violin School gave two recitals under the direction of W. W. Leffingwell, and the observance closed with a concert under the direction of Mrs. Nellie Nix Edwards in the Wesley Memorial Church. Paul Etheridge delivered an address and Helen Knox Spain gave greetings for the Atlanta Federation of Women's Clubs. The musical program was given by a harp quintet,

led by Mrs. William Butt Griffith; the Atlanta Music Club Chorus, led by Lula Clark King; Griffith Mandolin Orchestra, Criterion Harmony Four, and the Trinity Methodist Choir and Chorus, led by Ben J. Potter.

HELEN KNOX SPAIN.

Beethoven Wedding Song Found in Leipzig Archives

AN original manuscript, said to be that of a Beethoven wedding song which has been missing for almost 100 years, was recently discovered by the archivist of Breitkopf & Härtel in Leipzig. It is described as the wedding song of which Thayer speaks in his biography of Beethoven, saying that it was composed in 1819 for the festival occasion of Nanni, younger daughter of Giannatasio de Rio, who married Leopold Schermerling. When the young people came into the bride's home shortly after the church ceremony they were serenaded with a nuptial hymn. Beethoven presented the manuscript of the music, written to words of Professor Stein, to the bride. This was later stolen from her, along with Beethoven's letters to Giannatasio.

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